MT
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vol.1

PRACTICAL METHOD

FOR THE

PIANOFORTE

BY

LOUIS KÖHLER

Op. 249

REVISED BY HANS SEMPER

Book I. (Edition Wood, No. 5)
Book II. (Edition Wood, No. 6)
Book III. (Edition Wood, No. 7)

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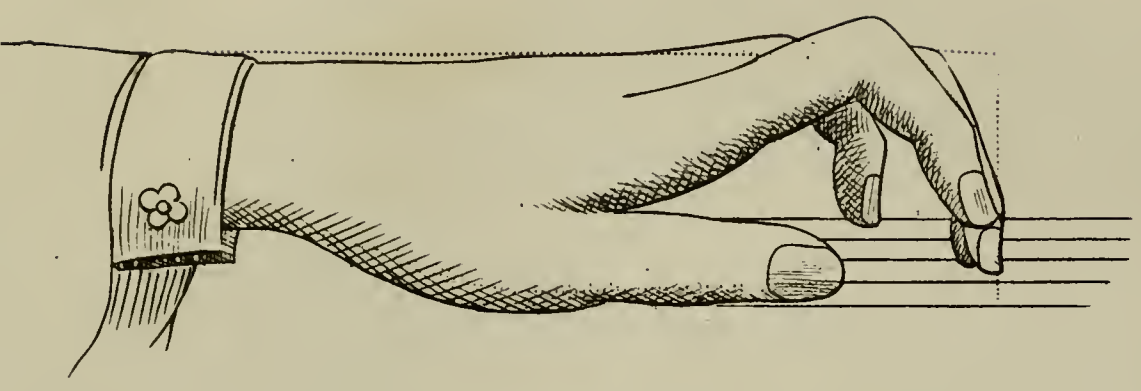
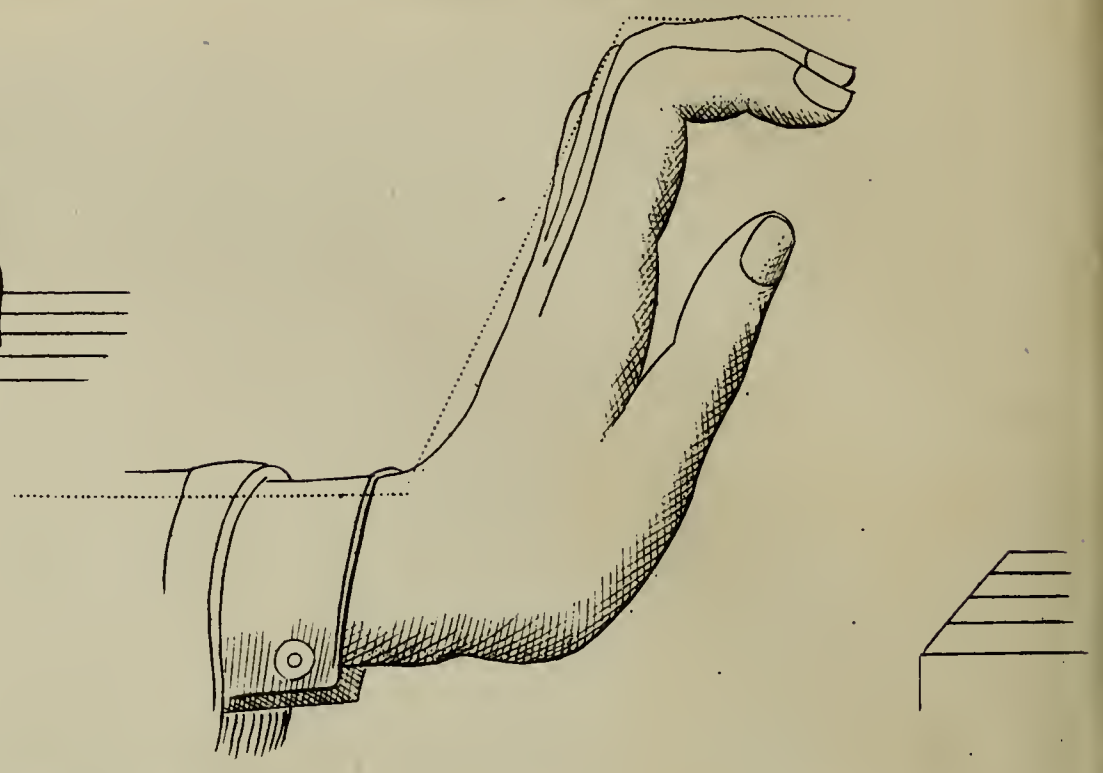
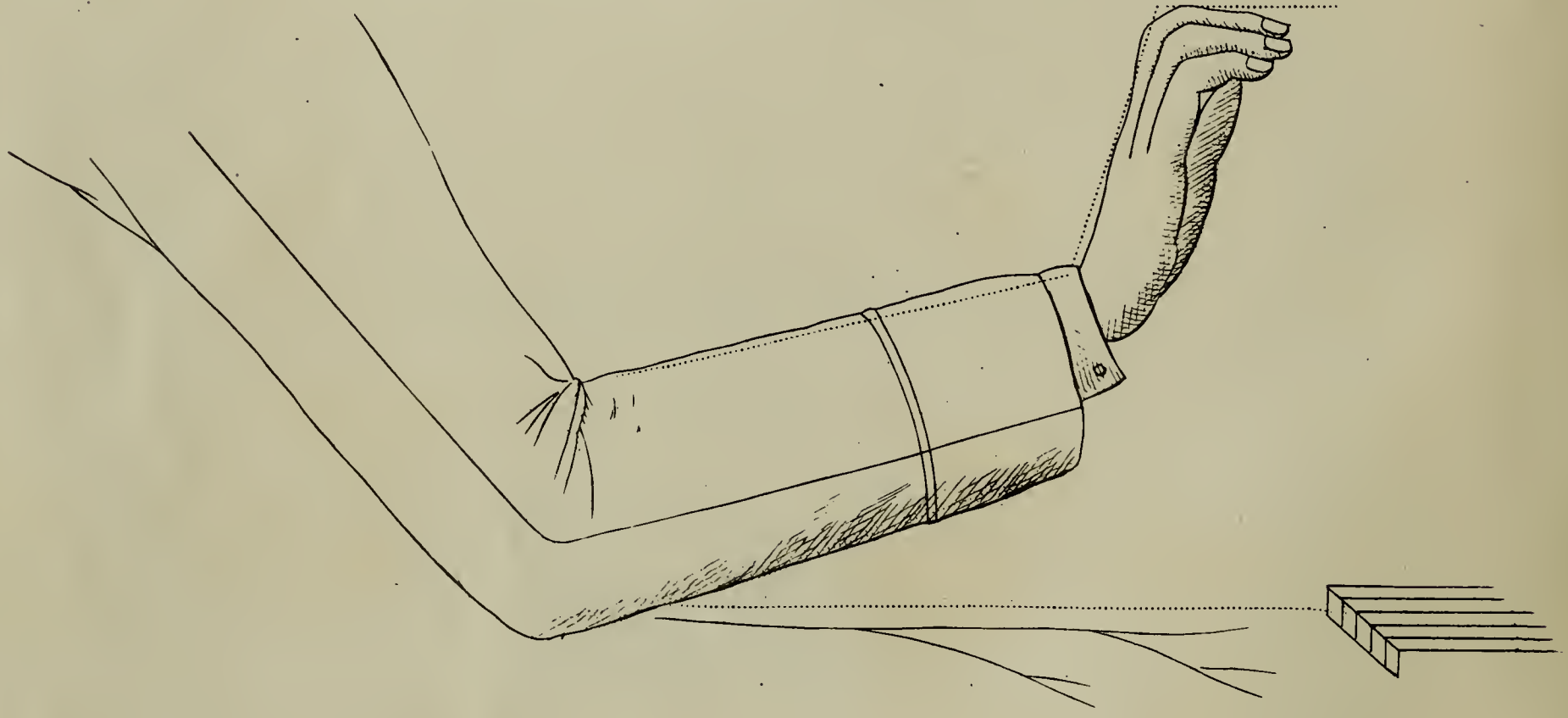
I. Stroke of the First Finger.
Anschlag des ersten Fingers.
Attaque du premier doigt.



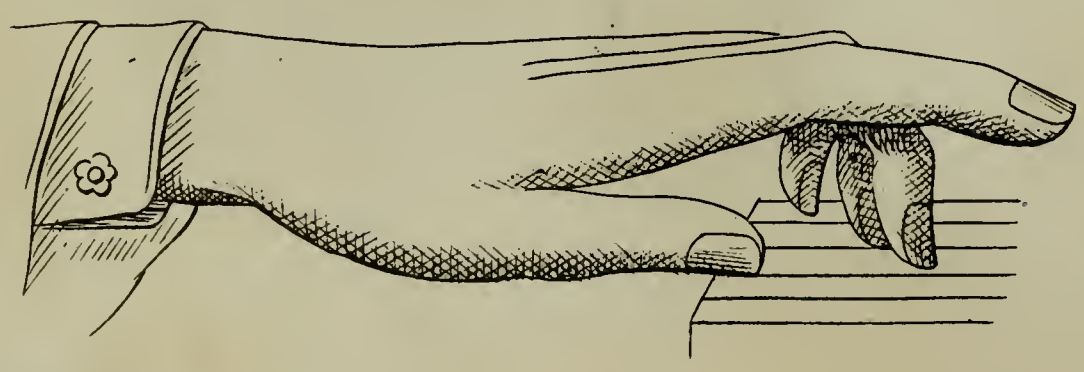
II. Stroke of the Wrist.
Anschlag des Handgelenks.
Attaque du poignet.



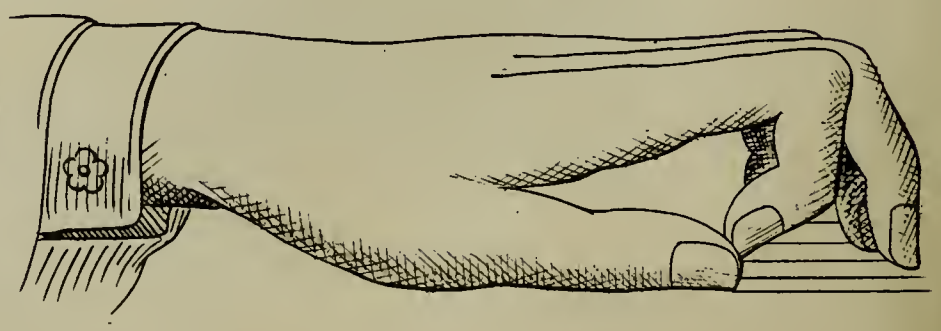
III. Stroke of the Wrist and Forearm combined.
Anschlag des Handgelenks und Unterarms zusammen.
Attaque du poignet et de l'avant bras simultanément.



IV. Position of the First Finger for Staccato Stroke.
Stelle des ersten Fingers vor dem Staccato Anschlag.
Position du premier doigt pour l'attaque du staccato.



V. Position after the Stroke.
Stelle nach dem Anschlag.
Position après l'attaque.



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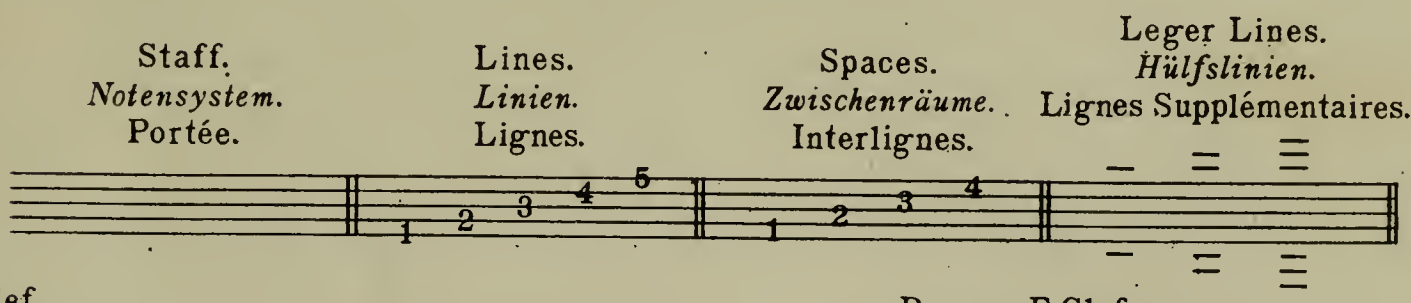
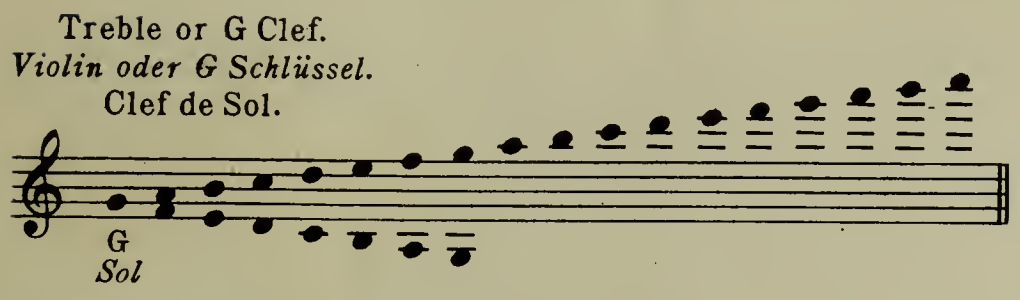
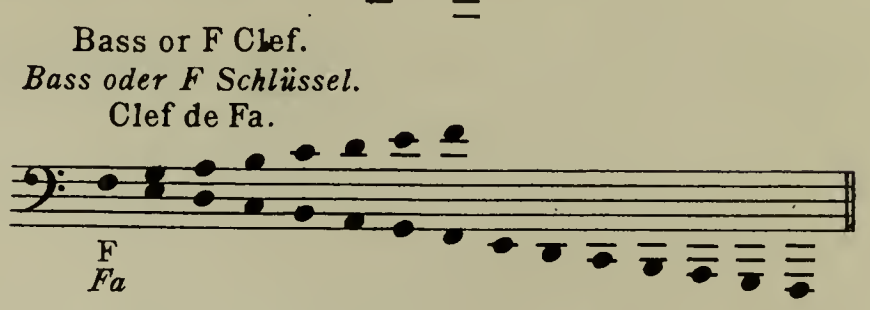
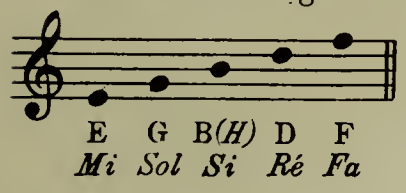
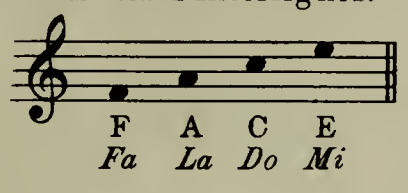
Elementary Principles for the Pianist. | Anfangsgründe für die Klavierspieler. Principes Elémentaires pour le Pianiste.

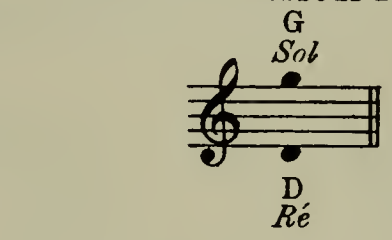


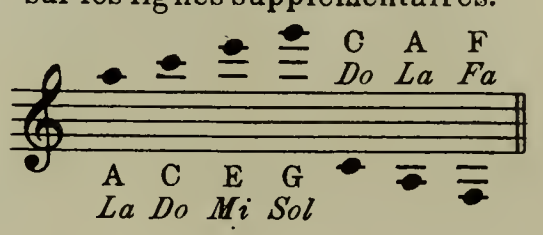


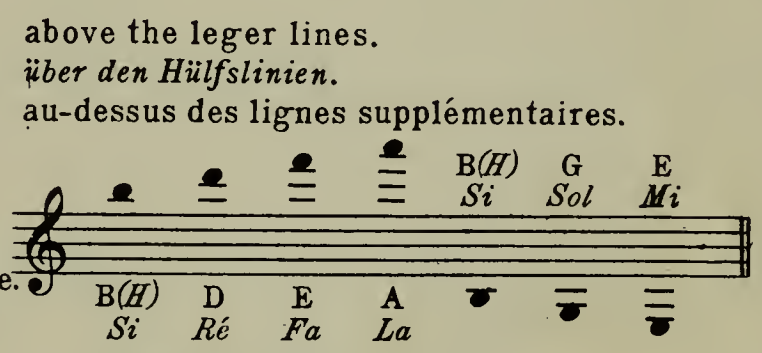






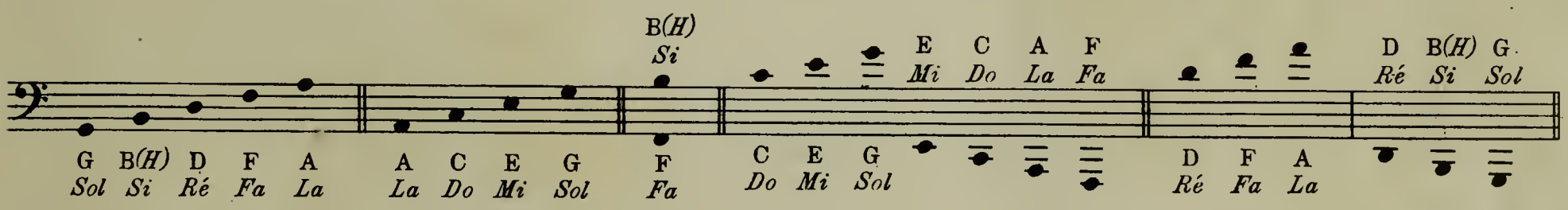






Above and below the staff.
Ueber und unter dem System.
Au-dessus et au-dessous de la portée.

under the leger lines.
unter den Hülfslinien.
au-dessous des lignes supplémentaires.



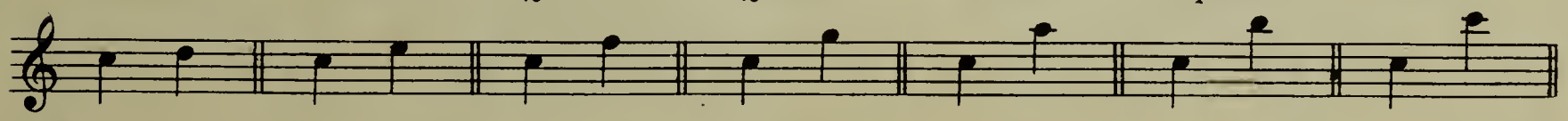
To facilitate the learning of the notes the pupil must learn well the musical alphabet: c d e f g a b in succession as well as in thirds: ce gb df ac, backward and forward, and must apply this to the notes and keys.

Zur leichten Erlernung der Noten muss der Schüler das musikalische Alphabet: c d e f g a h, nach Terzenschritten: ce gh df ac, vorwärts und rückwärts geläufig hersagen lernen und dies auf die Tasten und Noten anwenden.

Pour faciliter l'étude des notes l'élève doit bien apprendre l'alphabet musical: do, re, mi, fa, sol, la, si, dans leur ordre naturel aussi bien qu'en tierces: do-mi, sol-si, ré-fa, la-do, tant en montant qu'en descendant, et doit s'appliquer aux notes et au clavier.

Intervals. — Intervalle. — Intervalles.

Second	Third	Fourth	Fifth	Sixth	Seventh	Octave
Sekunde	*Terz*	*Quarte*	*Quinte*	*Sexte*	*Septime*	*Oktave*
Seconde	Tierce	Quarte	Quinte	Sixte	Septième	Octave



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Names of the notes with sharps.(♯)
Namen der Noten mit Kreuzen.(♯)
Noms des Notes avec dièses.(♯)

C♯ D♯ E♯ F♯ G♯ A♯ B♯ C♯
Cis Dis Eis Fis Gis Ais His Cis
Do♯ Ré♯ Mi♯ Fa♯ Sol♯ La♯ Si♯ Do♯

Names of the notes with flats.(♭)
Namen der Noten mit Béen.(♭)
Noms des Notes avec bémols.(♭)

C♭ D♭ E♭ F♭ G♭ A♭ B♭ C♭
Ces Des Es Fes Ges As B Ces
Do♭ Ré♭ Mi♭ Fa♭ Sol♭ La♭ Si♭ Do♭

Chromatic.
Chromatisch.
Cromatique.

C C♯ D D♯ E F F♯ G G♯ A A♯ B C
C Cis D Dis E F Fis G Gis A Ais H C
Do D♯ Ré Ré♯ Mi Fa Fa♯ Sol Sol♯ La La♯ Si Do

B B♭ A A♭ G G♭ F E E♭ D D♭ C
H B A As G Ges F E Es D Des C
Si Si♭ La La♭ Sol Sol♭ Fa Mi Mi♭ Ré Ré♭ Do

Enharmonic.
Enharmonisch.
Enharmonique.

Black keys.
Schwarze Tasten.
Touches noires.

White keys.
Weisse Tasten.
Touches blanches.

C	D	E F♭	F E♯	G	A	B C♭	C B♯
C	*D*	*E Fes*	*F Eis*	*G*	*A*	*H Ces*	*C His*
Do	Ré	Mi Fa♭	Fa Mi♯	Sol	La	Si Do♭	Do Si♯

Keyboard of Seven Octaves. | Abbildung einer Klaviatur von Sieben Octaven.

Clavier de Sept Octaves.

Treble Clef.
Violin Schlüssel.
Clef de Sol.

Bass Clef.
Bass Schlüssel.
Clef de Fa.

C D E F G A (H) B C D E F G A (H) B C D E F G A (H) B C D E F G A (H) B C D E F G A (H) B C D E F G A (H) B C
Do Ré Mi Fa Sol La Si Do Ré Mi Fa Sol La Si Do Ré Mi Fa Sol La Si Do Ré Mi Fa Sol La Si Do Ré Mi Fa Sol La Si Do Ré Mi Fa Sol La Si Do

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Value and Form of the Notes and Rests.

Werth und Gestalt der Noten und Pausen.

Valeur et Forme des Notes et Silences.

Notes. — *Noten.* — Notes.

Rests.
Pausen oder Schweigezeichen.
Silences.

Whole Note.
Ganze Note.
Ronde.

Whole Rest.
Ganze Pause.
Pause.

Half Notes.
Halbe Noten.
Blanches.

Half Rests.
Halbe Pausen.
Demi-pauses.

4 Quarter Notes.
4 Viertel Noten.
4 Noires.

Quarter Rests.
Viertel Pausen.
Soupirs.

8 Eighth Notes.
8 Achtel Noten.
8 Croches.

Rests
$\frac{4}{8}$ $\frac{2}{4}$ *Pausen.*
Soupirs.

4 Triplets.
4 Triolen.
4 Triolets.

16 Sixteenth Notes.
16 Sechszentel Noten.
16 Double Croches.

$\frac{4}{16}$ $\frac{1}{4}$ $\frac{1}{2}$

32 Thirty-second Notes.
32 Zweiunddreissigstel Noten.
32 Triple Croches.

$\frac{4}{32}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{1}{2}$

64 Sixty-fourth Notes.
64 Vierundsechszigstel Noten.
64 Quadruple Croches.

$\frac{4}{64}$ $\frac{1}{16}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{1}{2}$

Dot after a note.
Punkt hinter einer Note.
Point après une note.

Two dots after a note.
Zwei Punkte hinter einer Note.
Deux points après une note.

etc.

Value.- *Werth.*- Valeur.

Dot after a rest.
Punkt hinter einer Pause.
Point après un silence.

Two dots after a rest.
Zwei Punkte hinter einer Pause.
Deux points après un silence.

etc.

Value - *Werth* - Valeur.

Bars (or Measures.)
Takte. Mesures.

Brace.
Klammer.
Parenthèse.

Barlines.
Taktstriche.
Barres de mesure.

The various divisions of time used in Music are as follows:
Die in der Musik vorkommenden Taktarten sind:
Les differentes divisions du temps employées en musique sont les suivantes:

Common Time. *Vier Viertel Takt.* Quatre Temps.	Triple Time. *Drei Viertel Takt.* Trois Temps.	Half Common Time. *Zwei Viertel Takt.* Deux Temps.	Triple Time. *Drei Achtel Takt.* Mesure à trois huit.
Compound Common Time. *Sechs Achtel Takt.* Six huit.	Compound Triple Time. *Neun Achtel Takt.* Neuf huit.	Twelve Eight Time. *Zwölf Achtel Takt.* Douze huit.	Duple Time, (Alla breve). *Zwei Halbe Takt, (Alla breve).* C barré.

Accidentals. — Versetzungszeichen. — Alterations.

Sharp. *Kreuz.* Dièse.	Flat. *Be.* Bémol.	Natural. *Auflösungszeichen.* Bécarre.

C. *C.* Do.	C sharp. *Cis.* Do dièse.	C natural. *C.* Do bécarre.	D. *D.* Ré.	D flat. *Des.* Ré bémol.	D natural. *D.* Ré bécarre.

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FIRST EXERCISES
for the hand of rest.

The fingering above the notes is intended for the right hand, that below for the left, which is to play the notes one or two octaves lower than written.-

Repeat each passage from 10 to 20 times.

DIE ERSTEN ÜBUNGEN
mit stillstehender Hand.

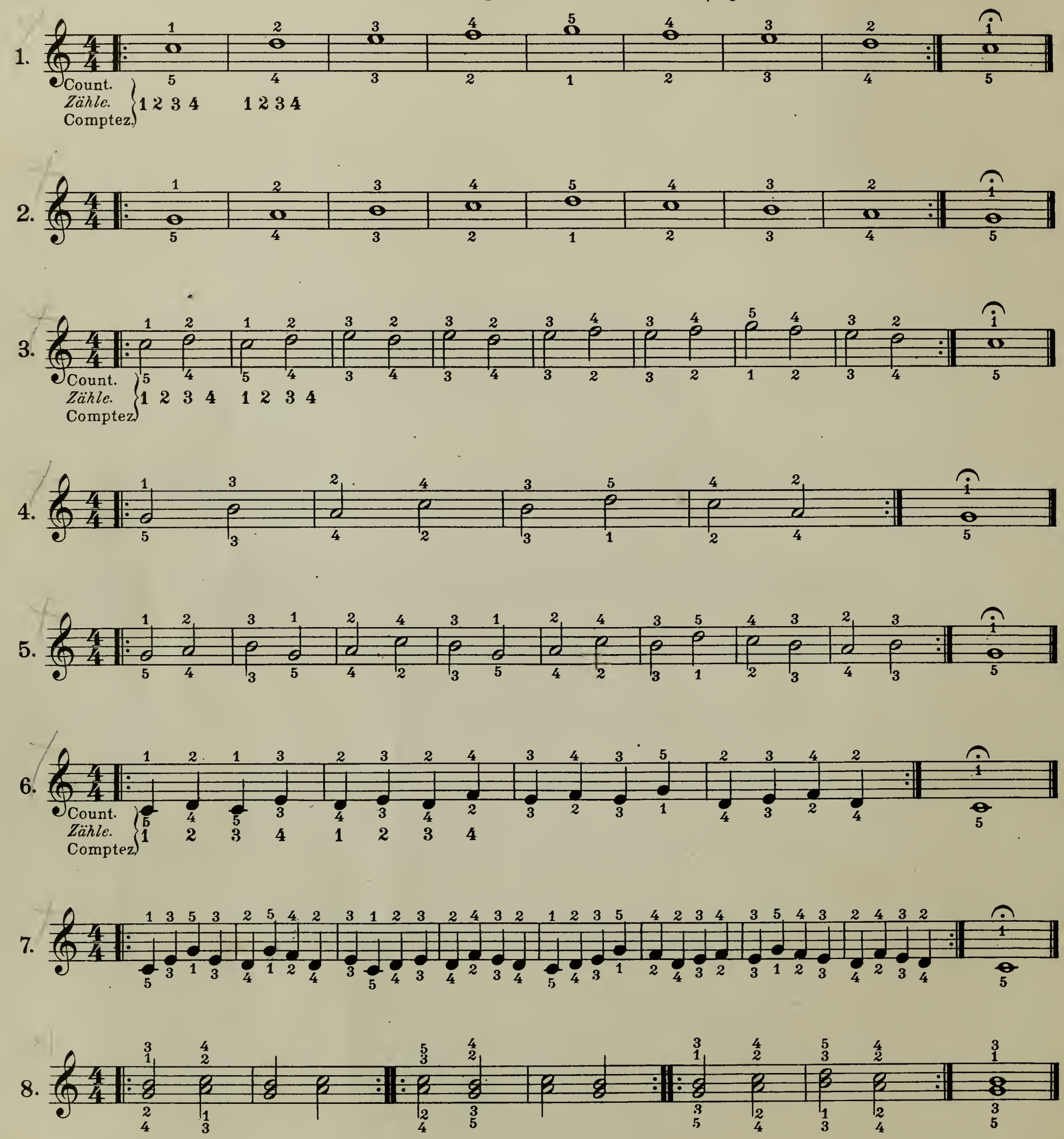
Die obern Ziffern gelten für die rechte, die untern für die linke Hand, welche eine Octave oder deren zwei tiefer spielt.-

Jeder Teil ist 10 bis 20 Mal nacheinander zu spielen.

EXERCICES
à main posée.

Le doigté supérieur s'applique à la main droite, le doigté inférieur à la main gauche, qui doit jouer une ou deux octaves plus bas.-

Répéter 10 fois 20 fois chaque reprise.



Repeat these exercises with both hands, and continue their practice while studying the following pieces.

Nun sind diese Übungen auch zweihändig zu spielen und während der folgenden Stücke zu wiederholen.

Répéter ces exercices à deux mains et les jouer fréquemment dans l'intervalle des pièces qui suivent.

Moderato.

9.

Count.
Zähle.
Comptez.
1 2 3 4 1 2 3 4

10.

11.

12.

Count.
Zähle.
Comptez.
1 2 3 1 2 3

13.

13.a

Count.
Zähle.
Comptez.
1 2 3 4 1 2 3 4

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STACCATO EXERCISES.

In the following exercises the stroke is not made with the finger, but from the wrist, the finger which touches the keys being held slightly lower than the others.

Repeat each passage **6** times.

STACCATO-ÜBUNG.

Bei den folgenden Übungen ist der Anschlagfinger nicht zu bewegen; während er fest im Gelenke bleibt, wird die ganze Hand durch das Handgelenk auf und ab bewegt.

Jeder Teil **6** Mal.

EXERCICES DE STACCATO.

Les exercises qui suivent doivent être joués par l'articulation du poignet, le doigt restant immobile.

Répetér **6** fois chaque reprise.

14.

15.

16.

Child's Song. Kinder-Liedchen. Mélodie Enfantine.

Andantino.

17.

Moderato.

18.

mf

Andantino.

19.

Melodie.

Allegretto.

20.

FINGER EXERCISES.

Repeat each exercise 8 times.

FINGER ÜBUNGEN.

Jeder Teil 8 Mal.

EXERCICES.

Répéter 8 fois chaque reprise.

21.

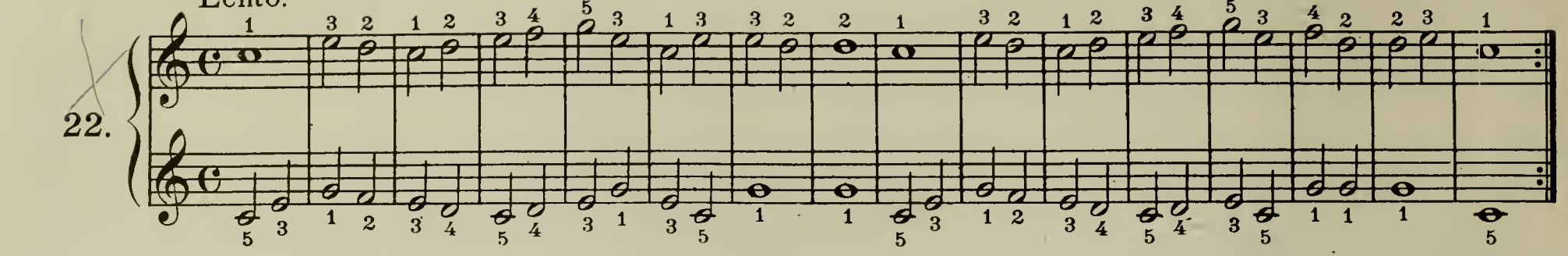
Practice these exercises with the hands singly and together, and in alternation with the pieces which follow.

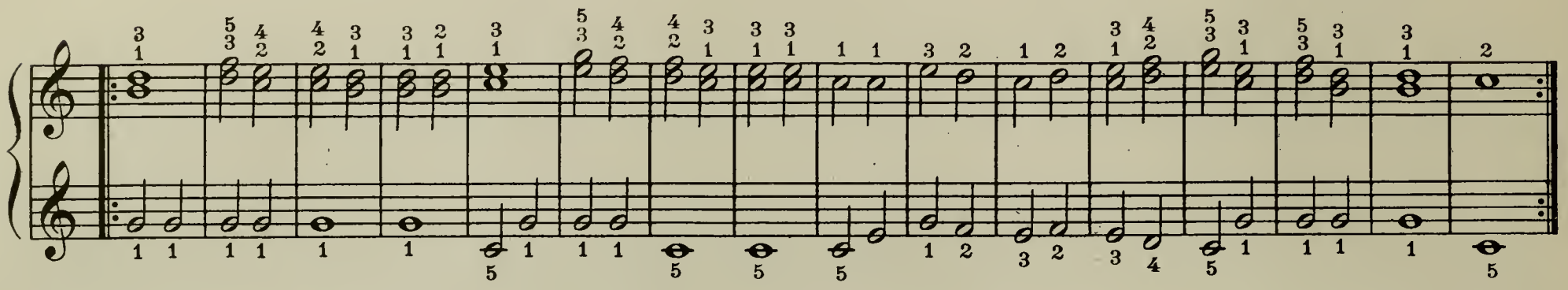
Diese Übungen sind ein—und zweihändig zu spielen und während der folgenden Stücke fortzusetzen.

Ces exercices doivent être joués à une et à deux mains, et répétés dans l'intervalle des pièces qui suivent.

Lento.

22.





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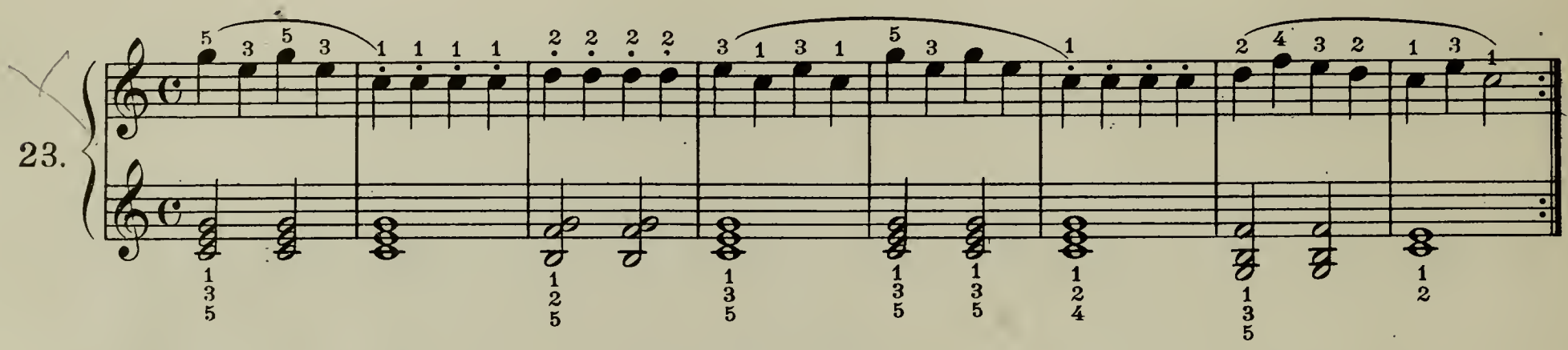
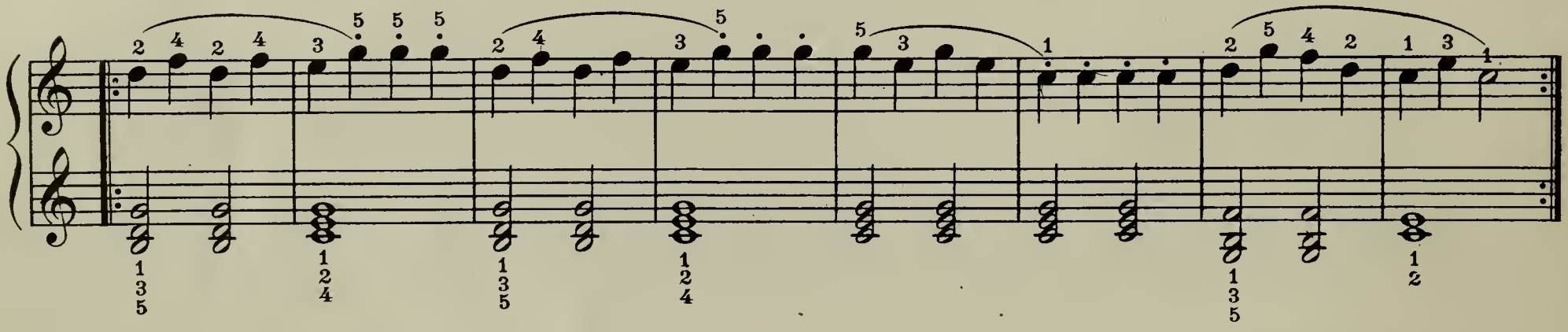
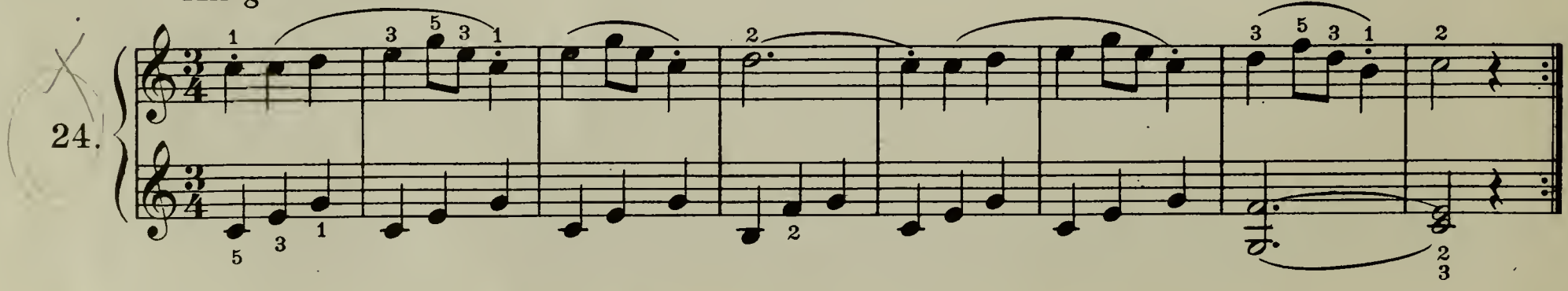


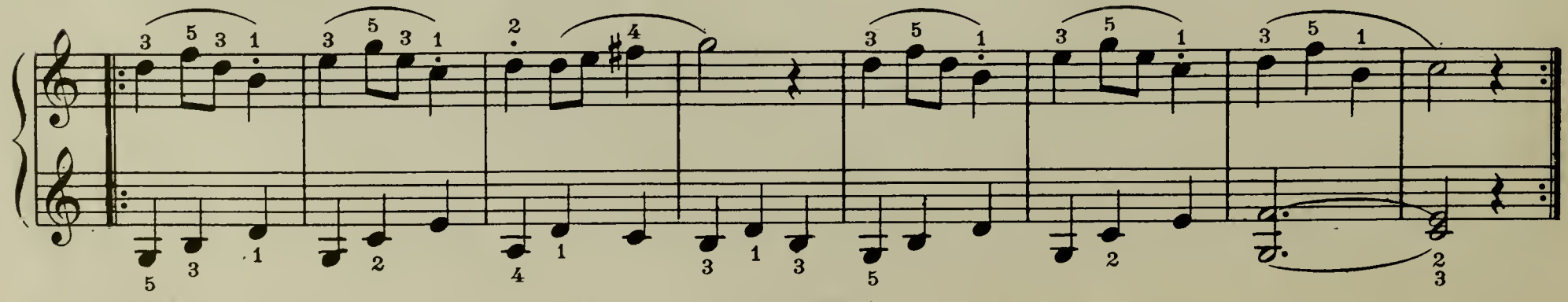


Children's Waltz. Kinder-Walzer. Valse d'Enfants.

Allegretto moderato.

24.



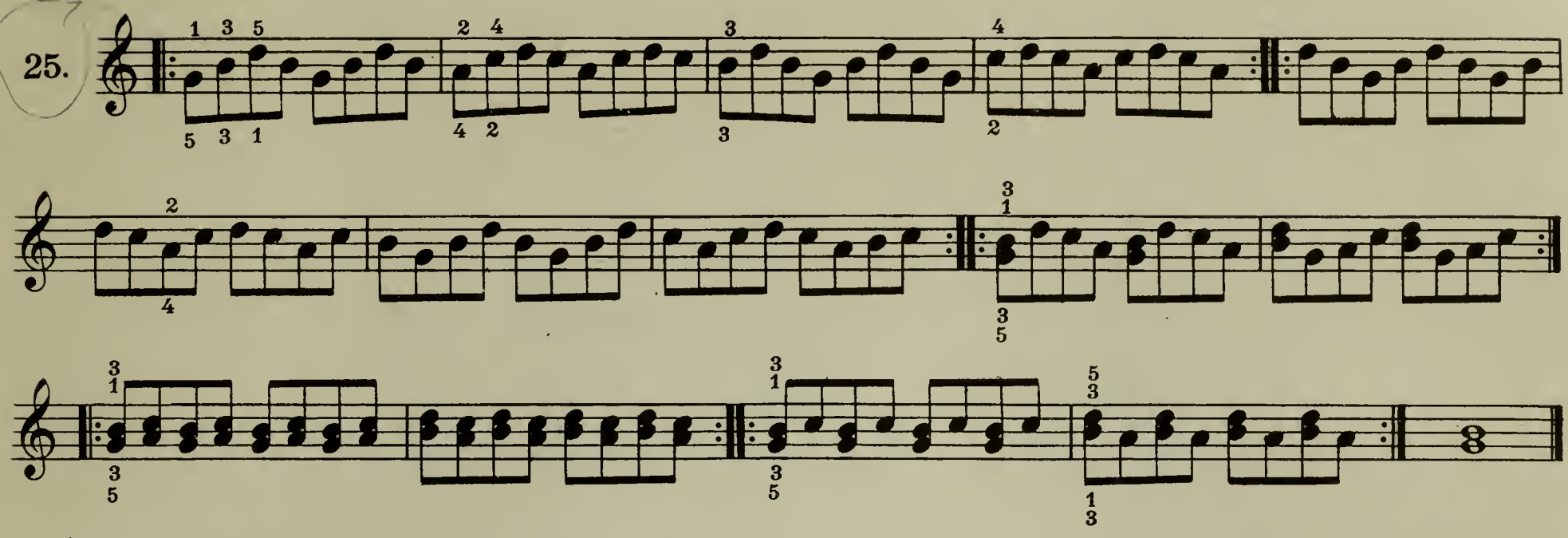


FINGER EXERCISES.
Repeat each exercise 8 times.

FINGER-ÜBUNGEN.
Jeder Teil 8 mal.

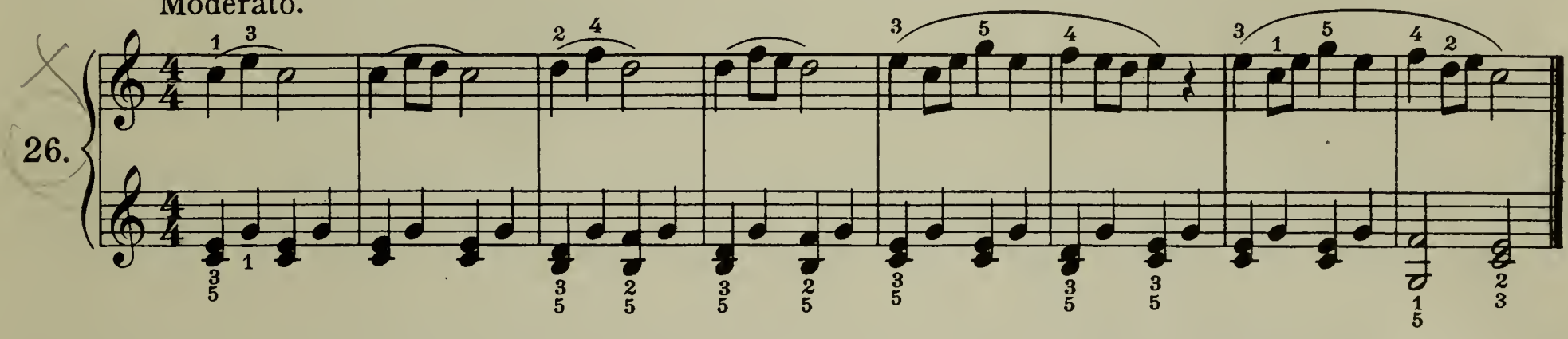
EXERCICES.
Répéter 8 fois chaque reprise.

25.



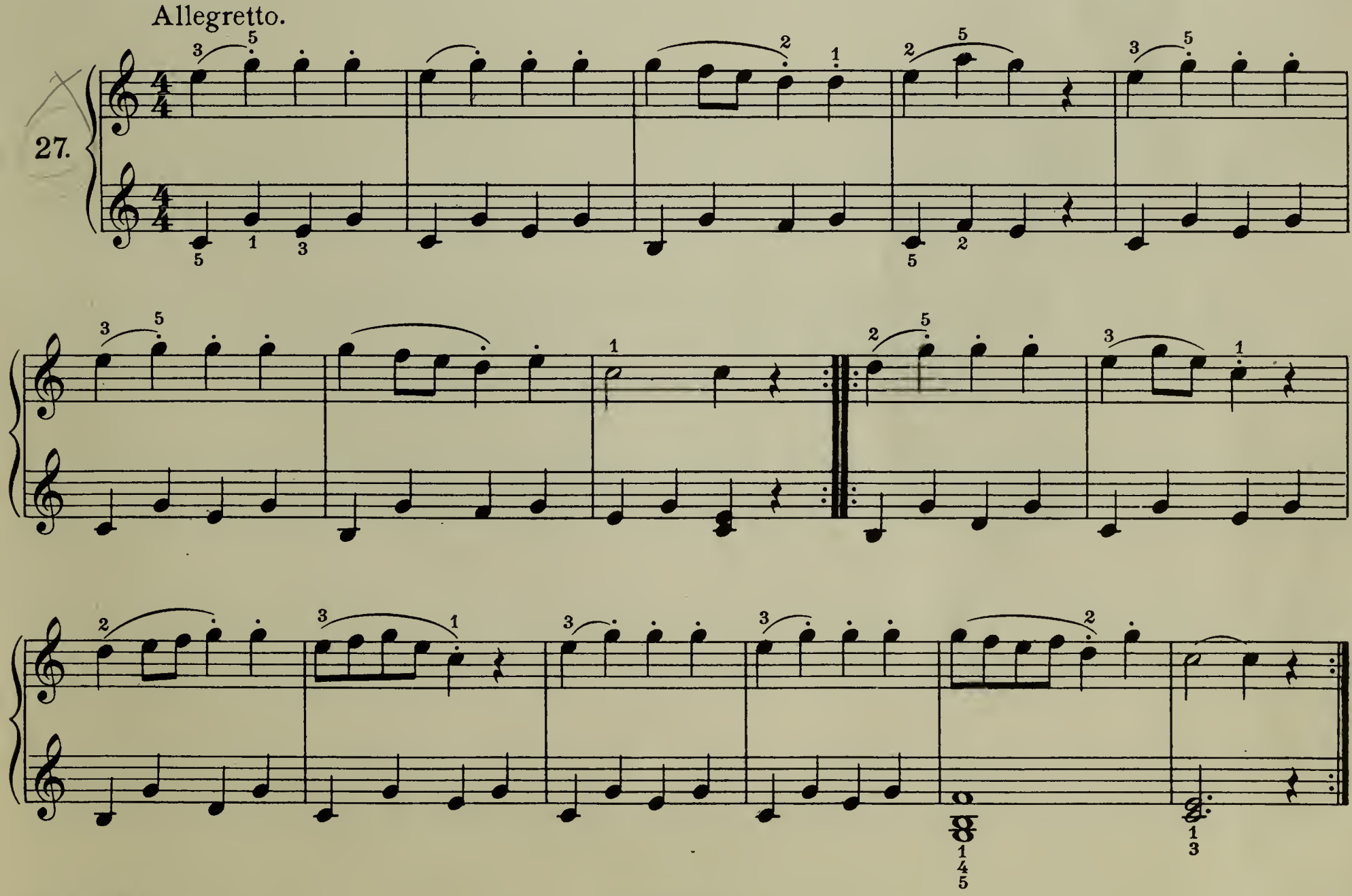
Moderato.

26.



Allegretto.

27.



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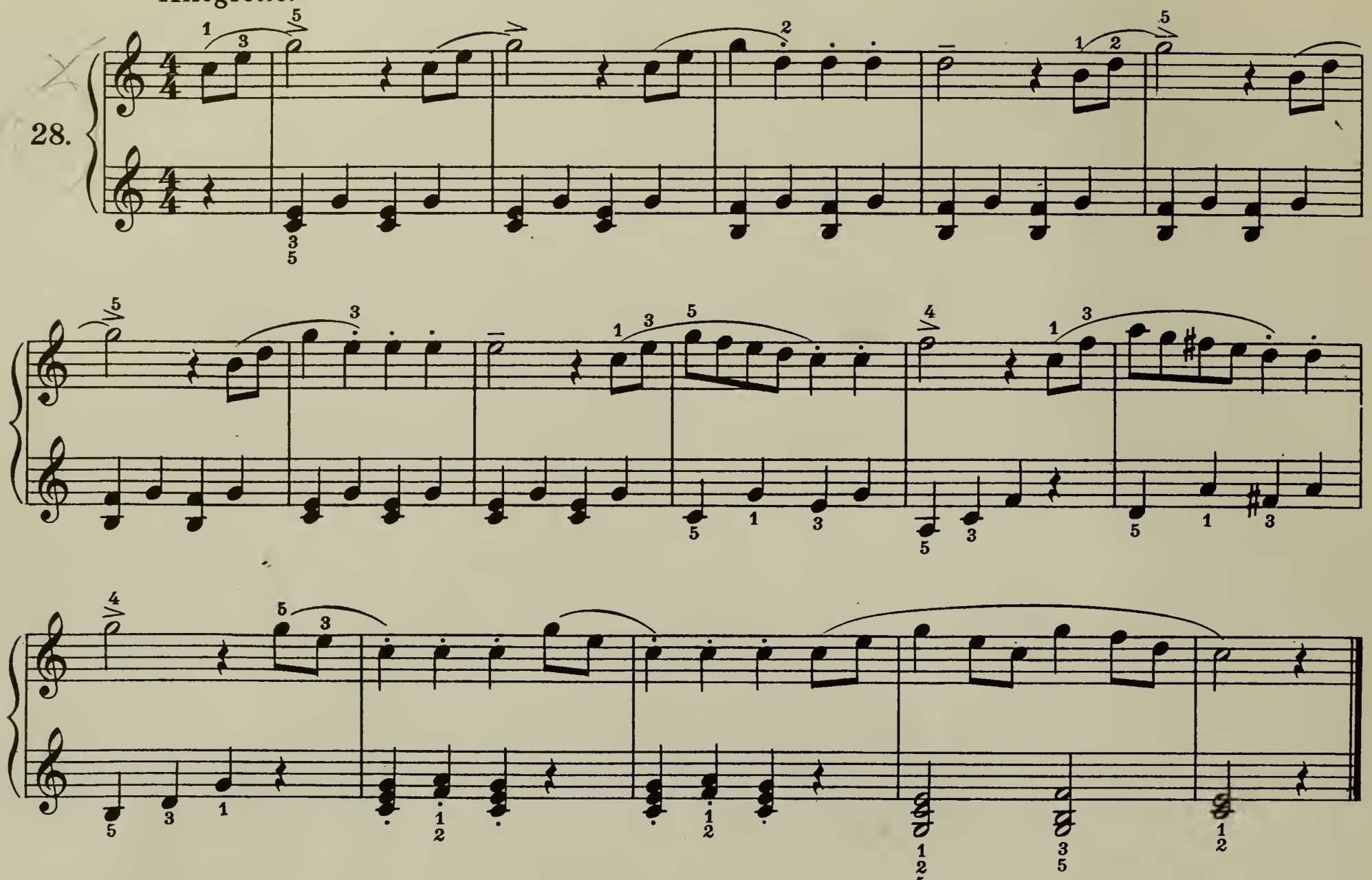
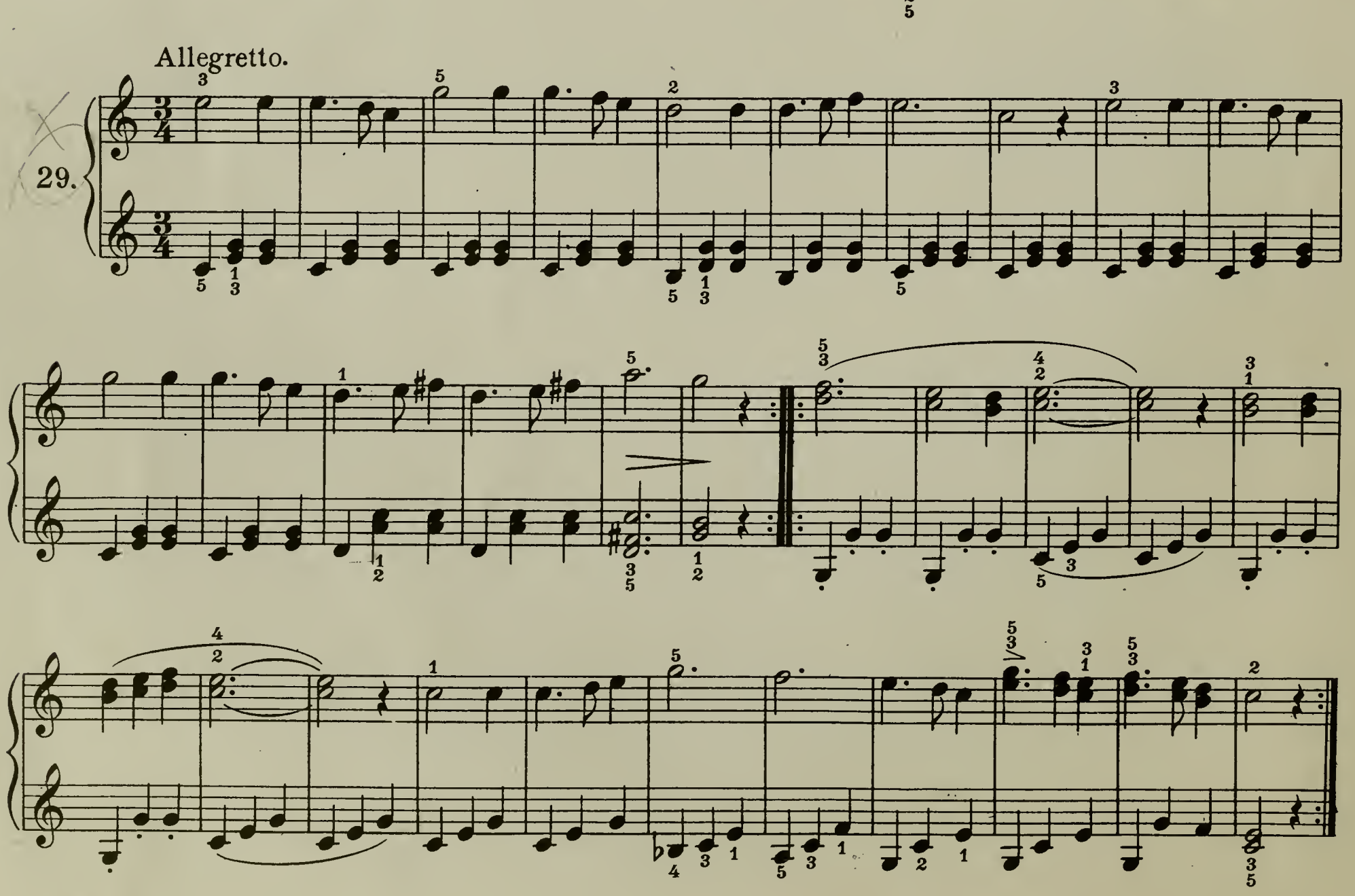
Allegretto.

28.



Allegretto.

29.



EXERCISES
for the hand at rest.

To make all the fingers of both hands of equal strength and independence the following exercise must be practiced with each hand alone and then with both hands together, until they can be played without constraint and with proper fluency. Take particular care that the hands are held quietly, and that the fingers are raised lightly and do not remain longer on the keys than is necessary.

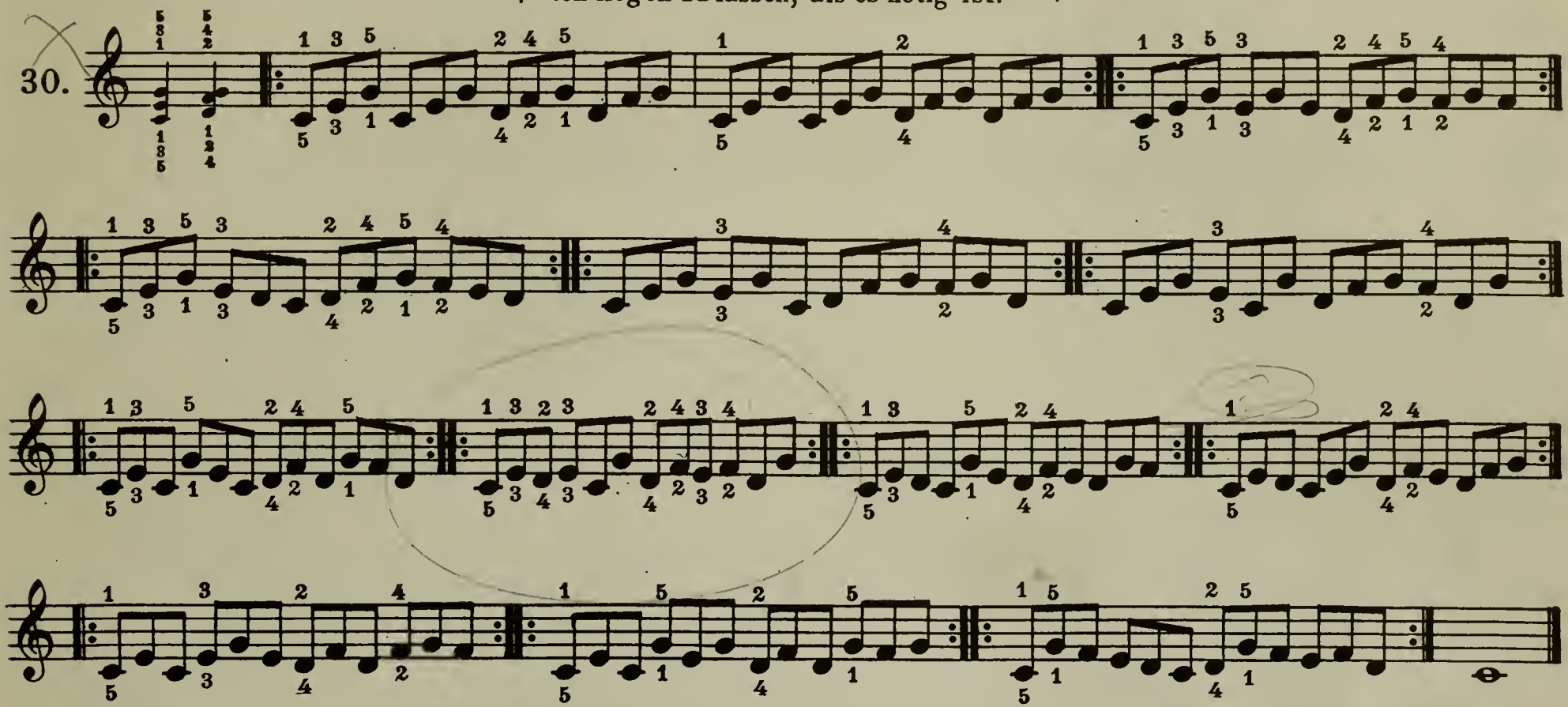
UBUNGEN
mit stillstehender Hand.

Um allen Fingern beider Hände gleiche Kraft und Unabhängigkeit zu verschaffen, müssen diese Übungen anfangs mit jeder Hand einzeln, dann mit beiden zusammen so lange geübt werden, bis sie ohne Zwang und mit gehöriger Rundung vorgetragen werden. Besonders erinnere man sich dabei der Regel, die Hände ganz ruhig zu halten, die Finger leicht fortzubewegen und sie nicht länger auf den Tasten liegen zu lassen, als es nötig ist.

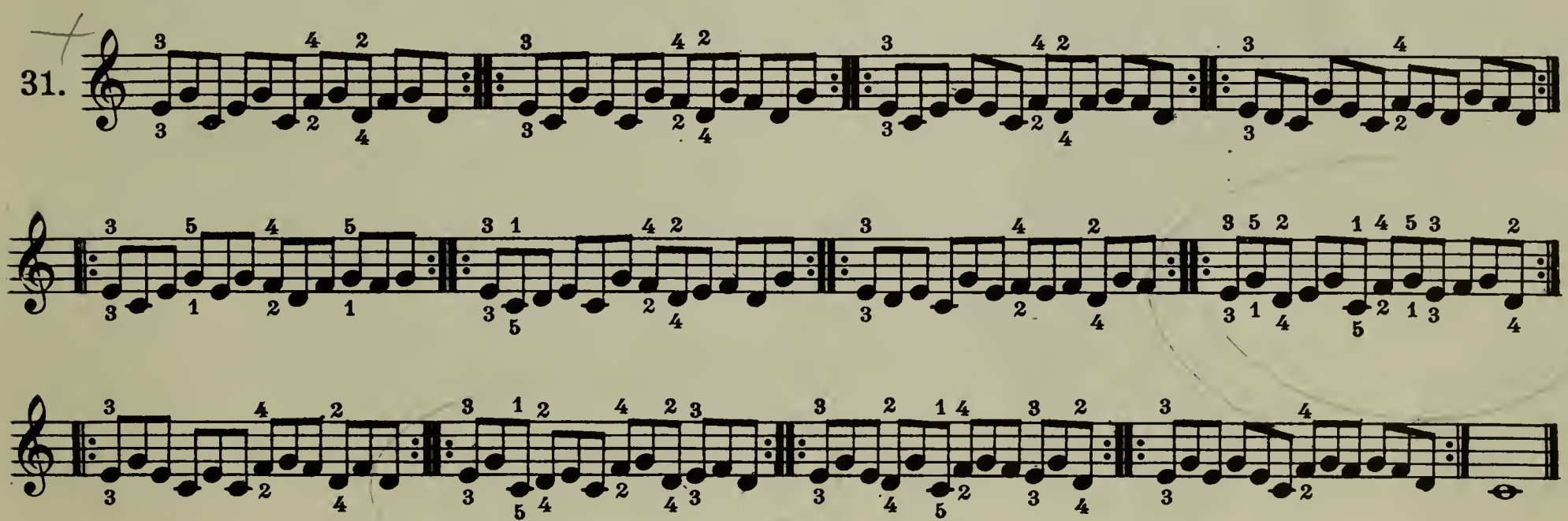
EXERCICES
à main posée.

Pour donner à tous les doigts des deux mains une même force et de l'indépendance, il faut d'abord jouer ces exercices d'une seule main, puis des deux ensemble jusqu'à ce qu'ils soient joués sans raideur. Que l'on ait soin surtout de tenir les mains bien tranquilles, de lever les doigts légérèment, et de ne pas les laisser sur les touches plus longtemps qu'il n'est nécessaire.

30.



31.



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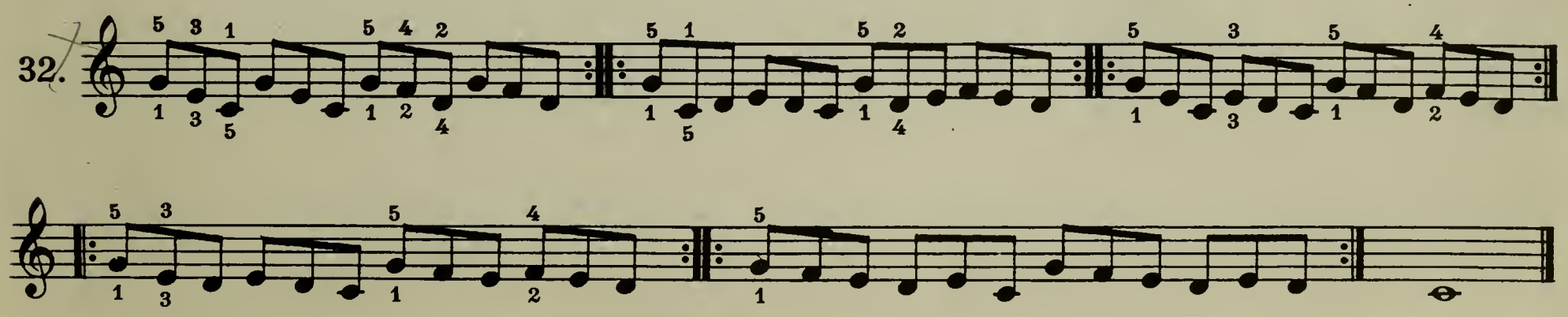


B. F. W. 4586-65

Edition Wood.

In the Garden. Im Garten. Au Jardin.

Moderato.

33.

mf

Lento.

34.

Allegretto.

35.

B.P.W. 4566-65

Printed Wood.

EXERCISES.

Repeat each passage 20 times.

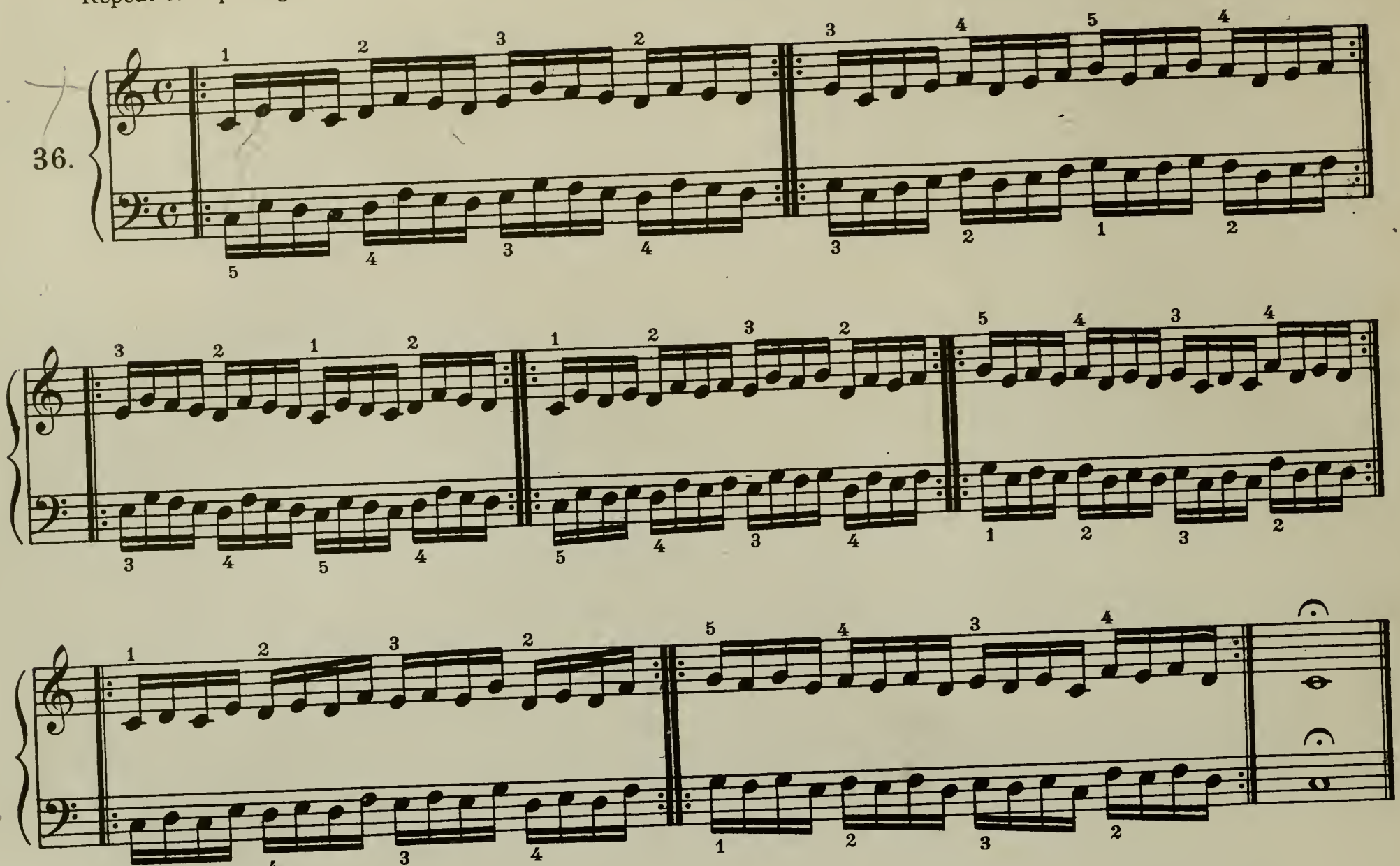
ÜBUNGEN.

Jeder Teil 20 Mal.

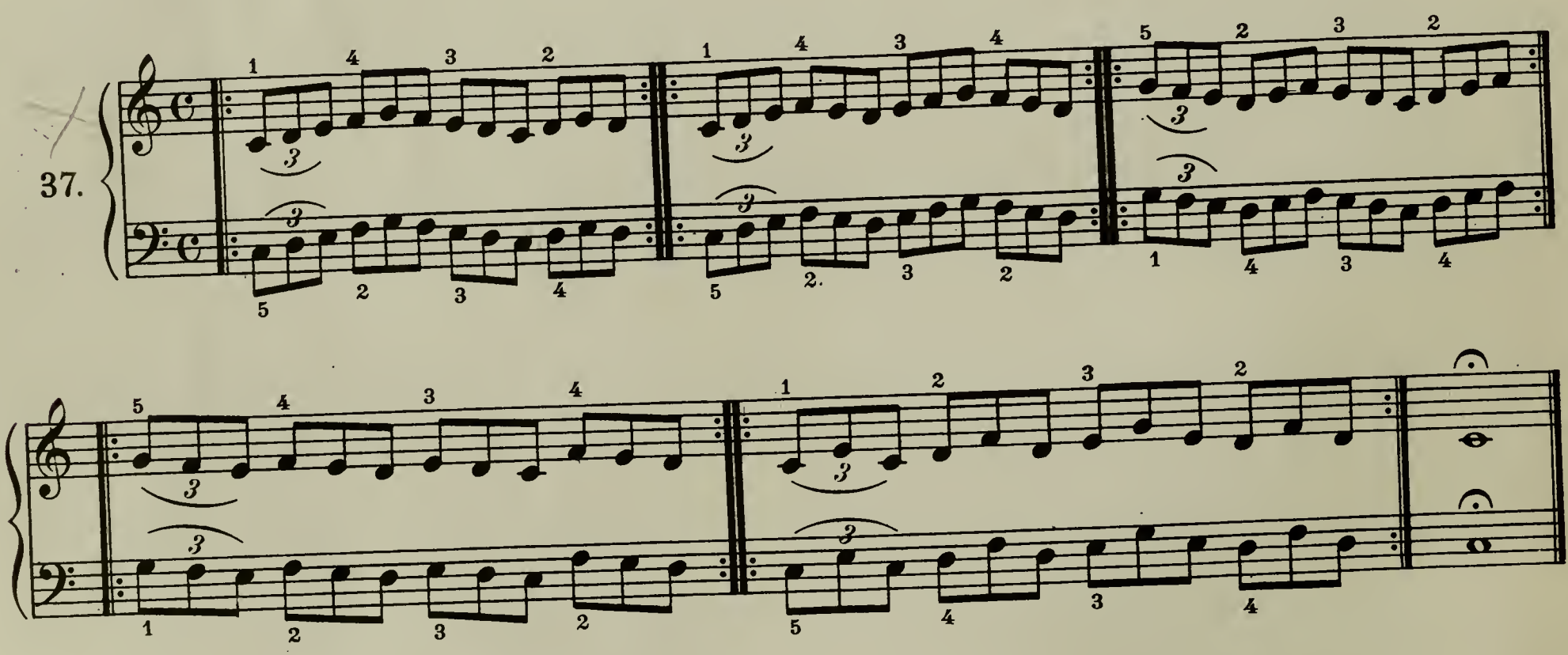
EXERCICES.

Répéter 20 fois chaque reprise.

36.

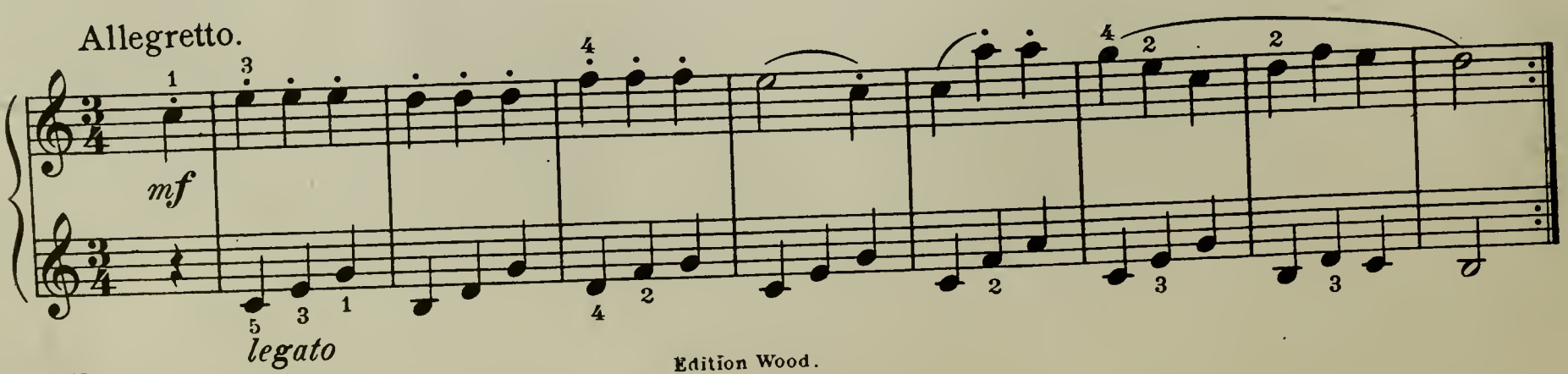


37.



Allegretto.

38.



B. F. W. 4586-65

Edition Wood.

Allegretto.

39.

mf

EXERCISE
for the hand at rest.

ETUDE
mit stillstehender Hand.

EXERCICE
à main posée.

40.

Edition Wood.

About the Lamb.

Folk-song.

Vom Schäfchen.

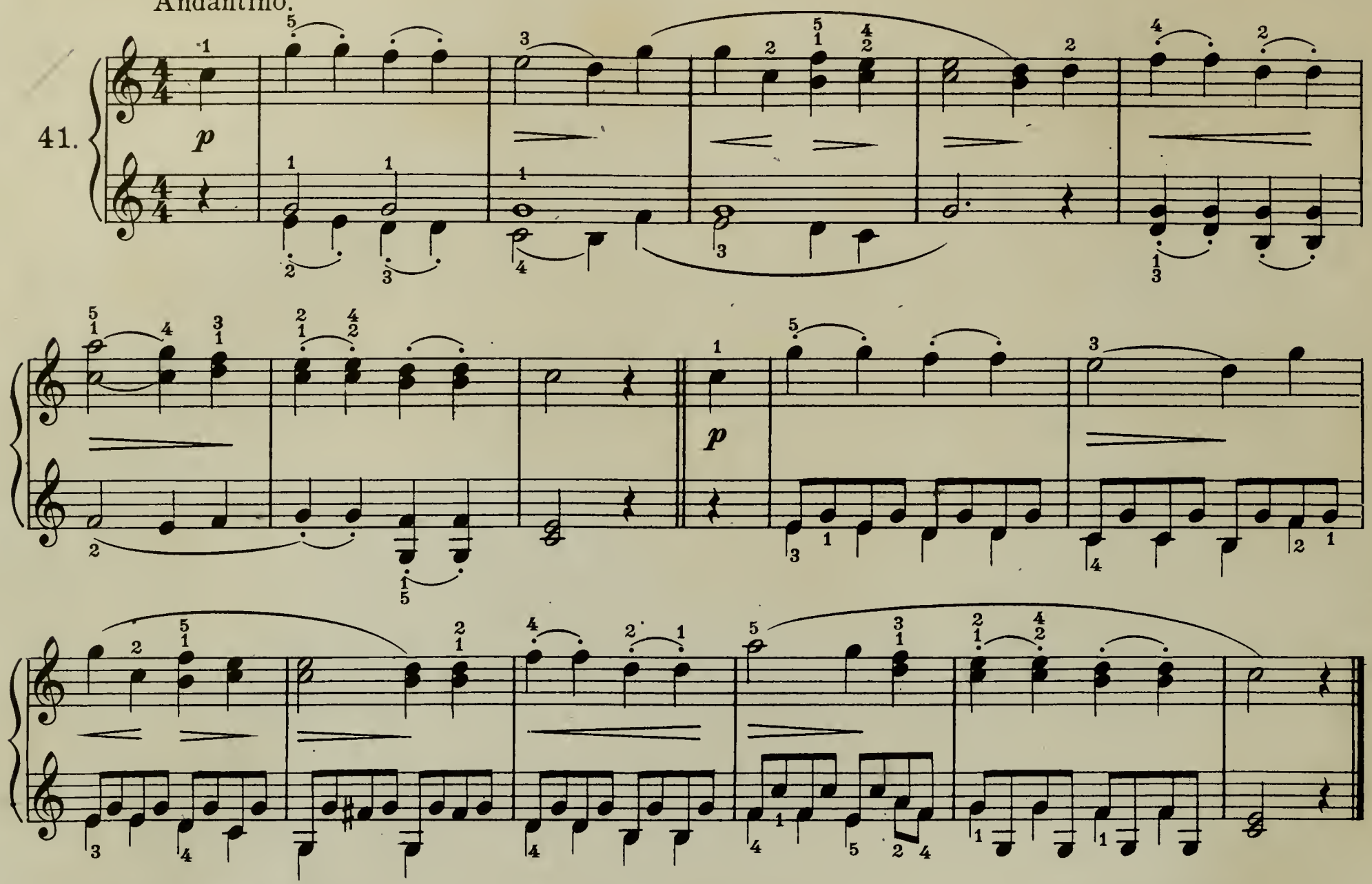
Volkslied.

De l'Agneau.

Air populaire.

Andantino.

41.



FINGER EXERCISES
on the bass notes.

The left hand plays the notes as written, the right hand one or two octaves higher.

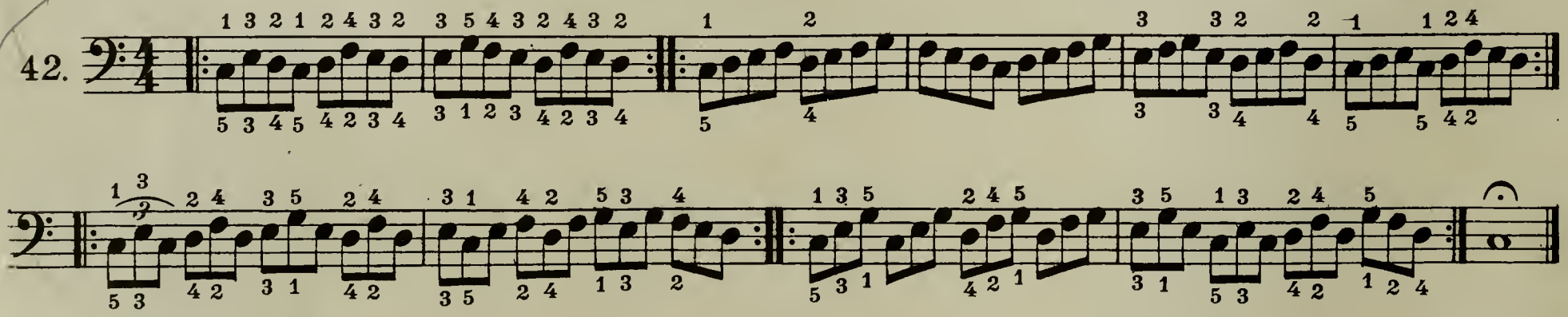
FINGER-ÜBUNGEN
in Bassnoten.

Die Linke spielt die folgenden Bassnoten wie sie dastehen, die Rechte eine Octave oder deren zwei höher.

EXERCICES
en clef de fa.

La main gauche doit jouer ces notes comme elles sont écrites, la main droite une octave ou deux plus haut.

42.



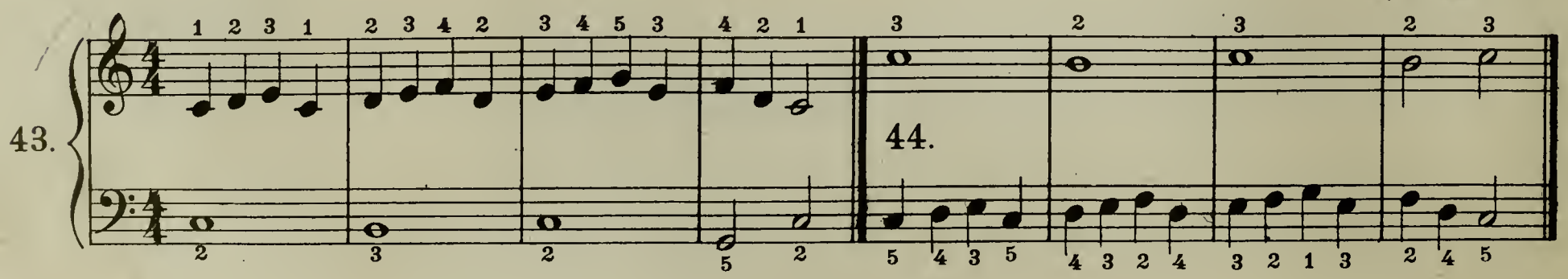
LITTLE PIECES
with bass notes.

KLEINE STÜCKE
mit Bassnoten.

PETITS MORCEAUX
en clef de fa.

A. E. MÜLLER.

43.



45.

46.

47.

48.

49.

50.

51.

52.

B.F.W. 4586-65

Edition Wood.

53.

54.

55.

56.

Allegretto moderato.

57.

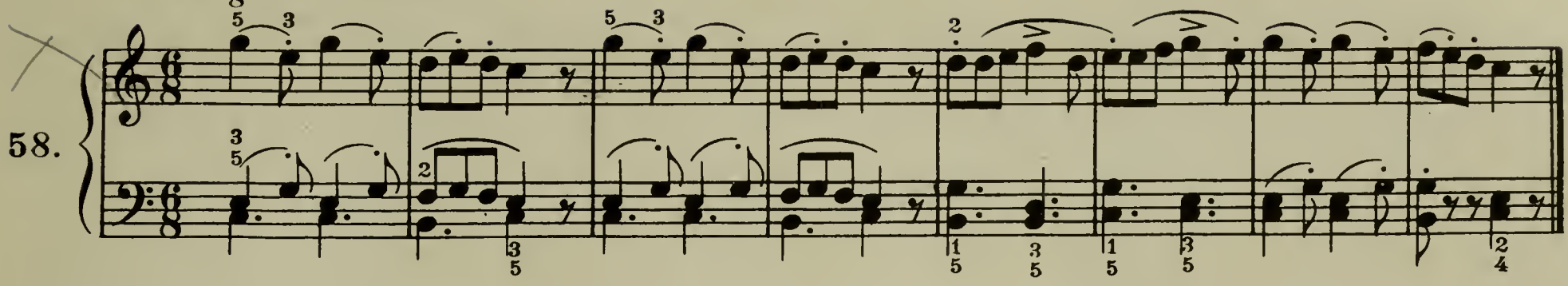
The Cuckoo.
Folk-Song.

Kuckuck.
Volkslied.

Le Coucou.
Air Populaire.

Allegretto moderato.

58.

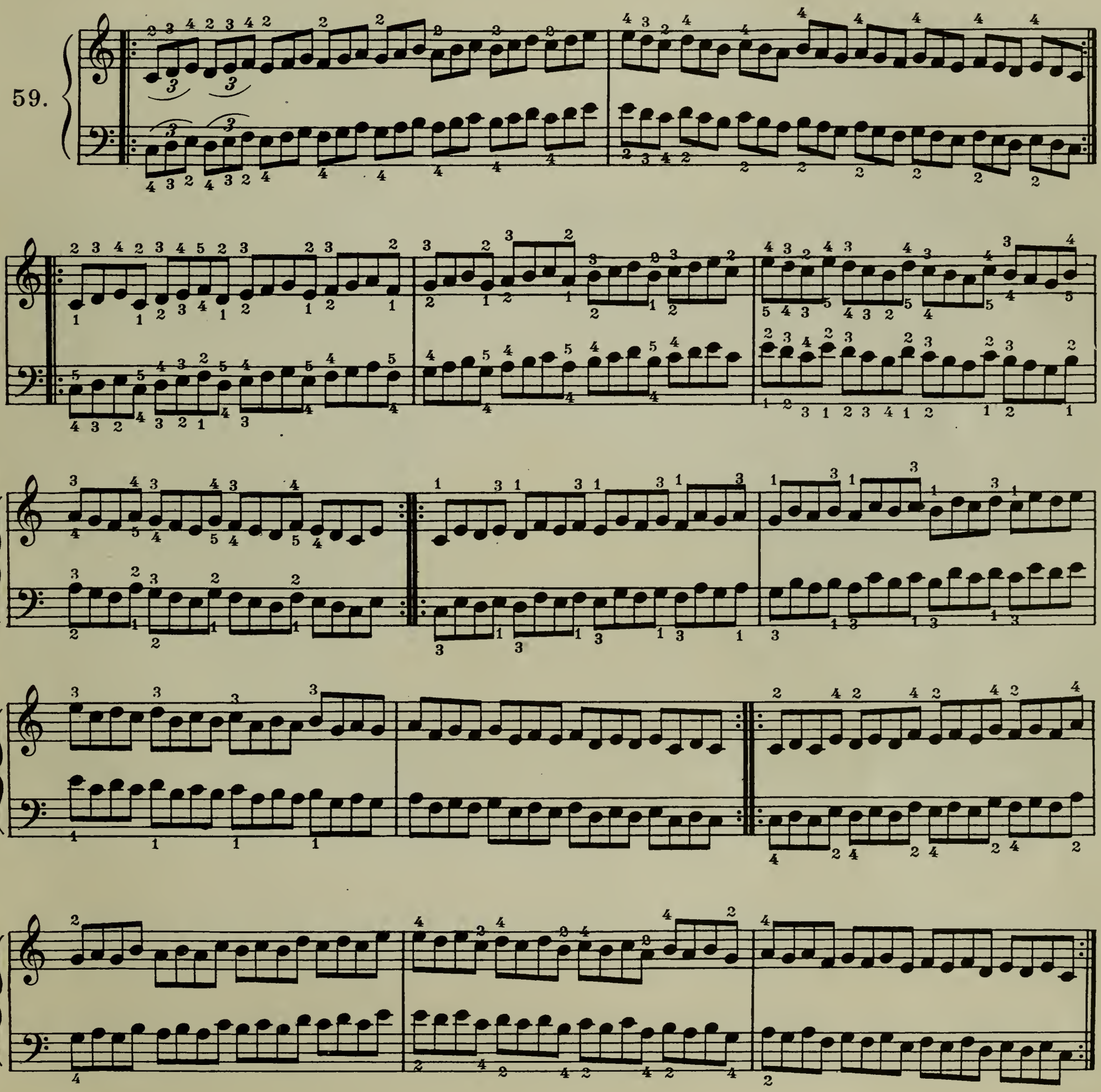


ADVANCING THE HAND
by repetition of the fingering.

FORTBEWEGEN DER HÄNDE
durch Anziehen der Finger.

ETUDES
de Progressions.

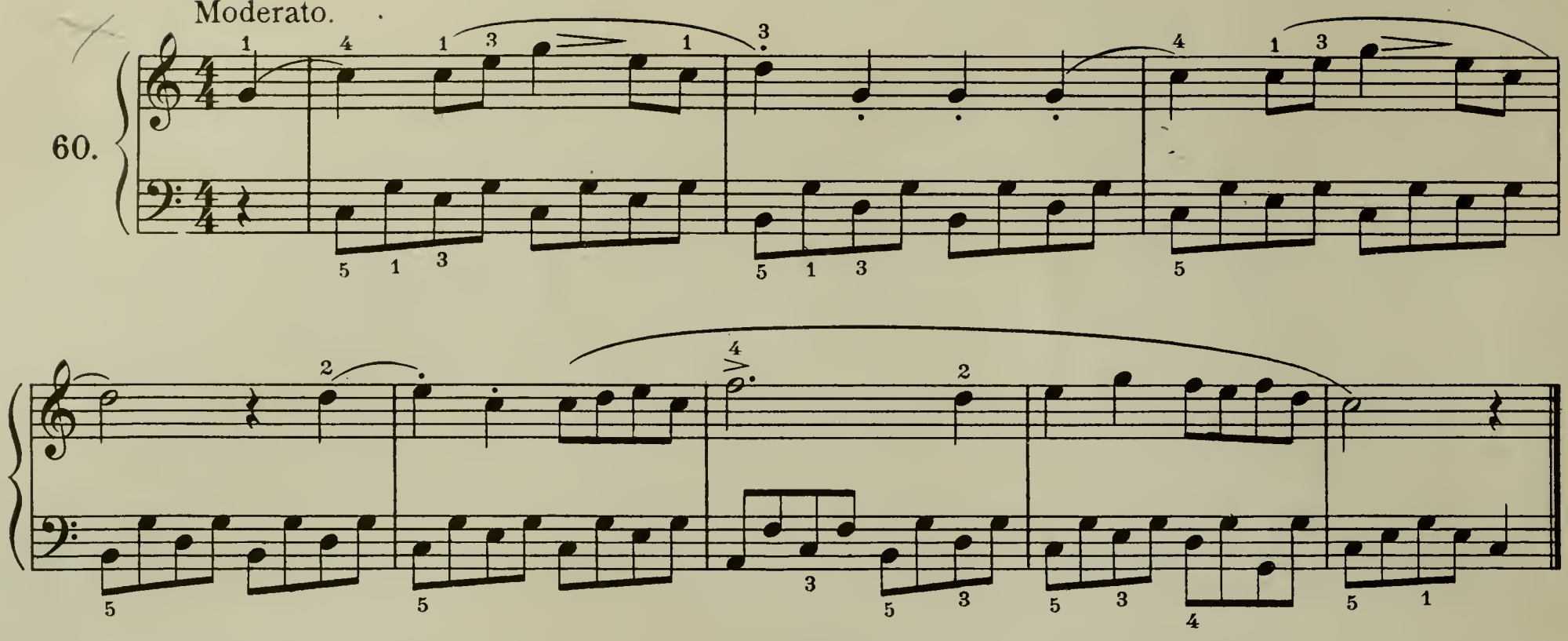
59.



Melodie.

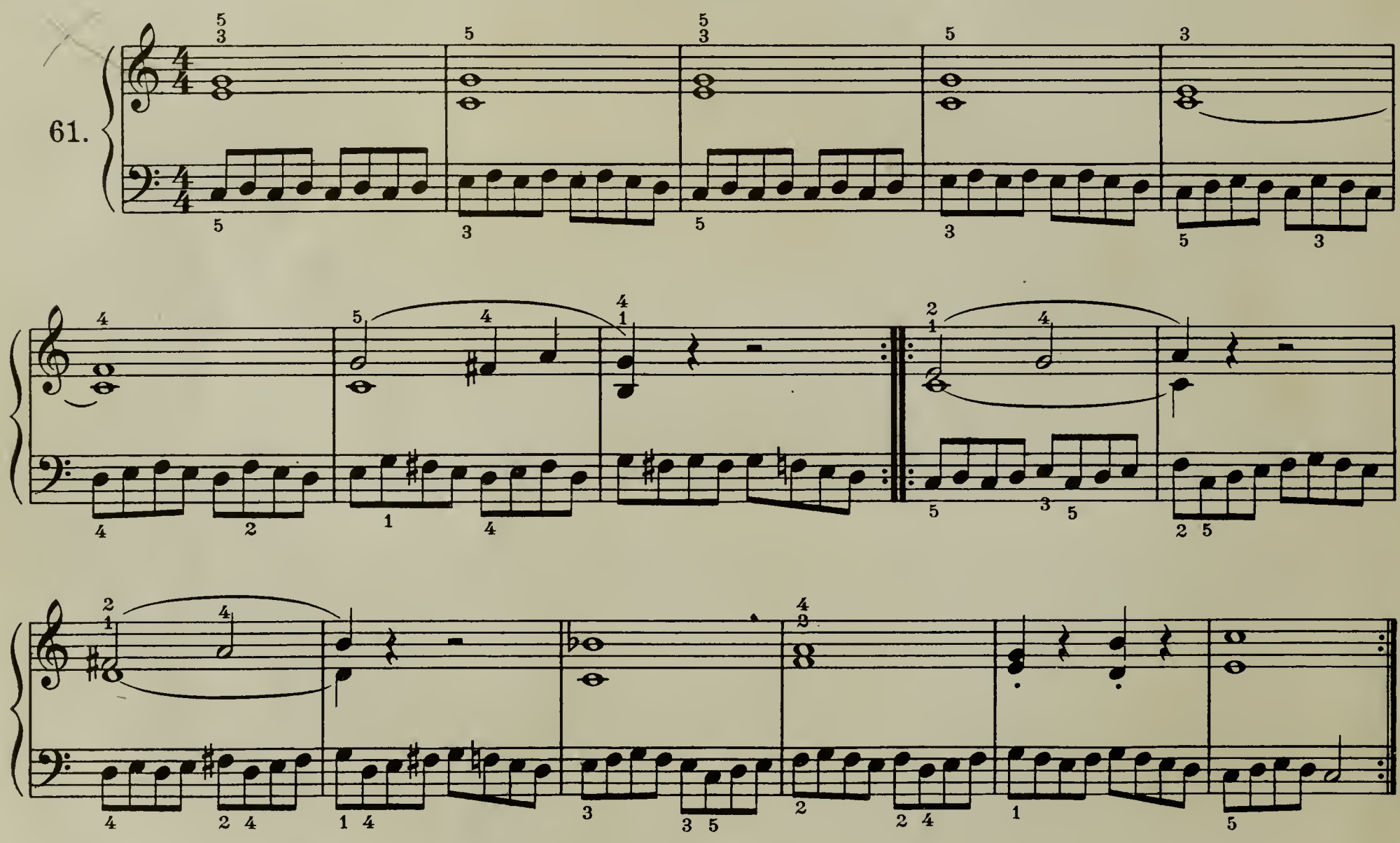
Moderato.

60.



Etude.

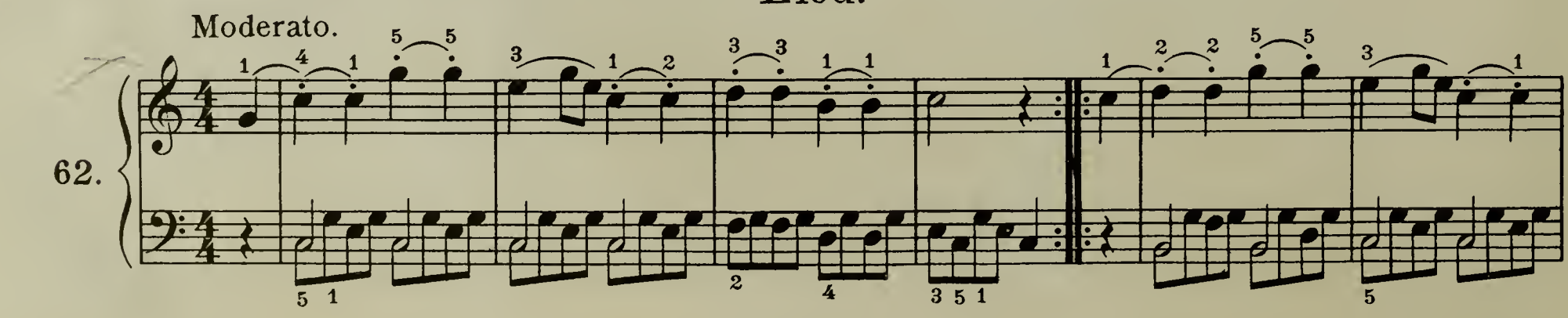
61.

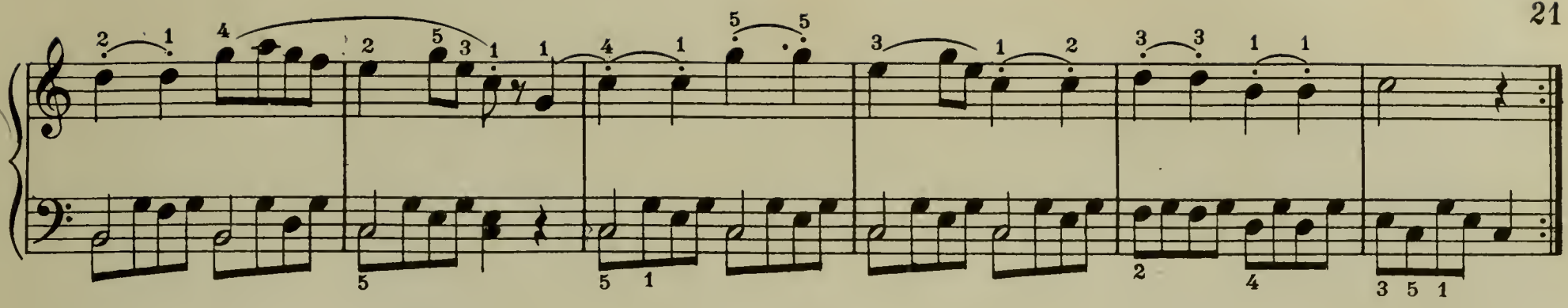


Lied.

Moderato.

62.





Choral.

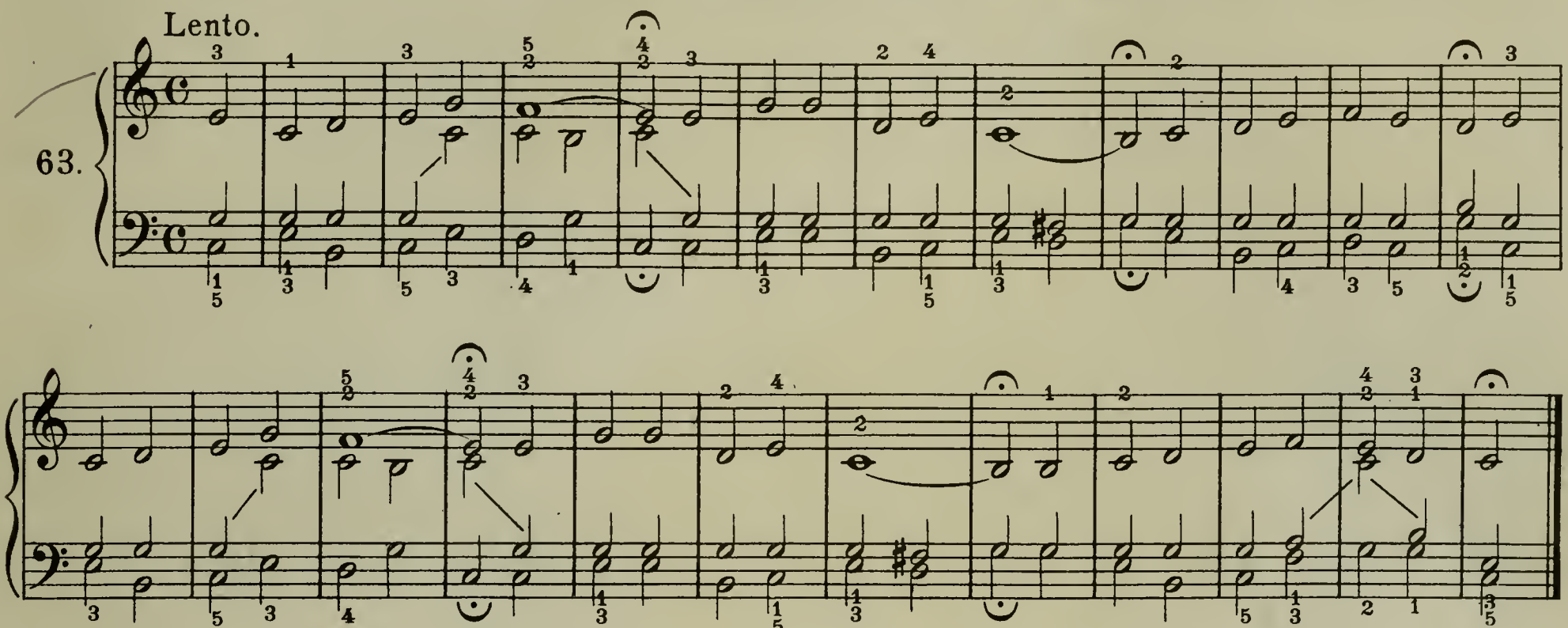
The pauses 𝄐 should be held about the value of **6** quarter notes.

Die Fermaten 𝄐 im Choral werden ungefähr **6** Viertel lang gehalten.

Les points d'orgue 𝄐 doivent être tenus environ la valeur de six noires.

Lento.

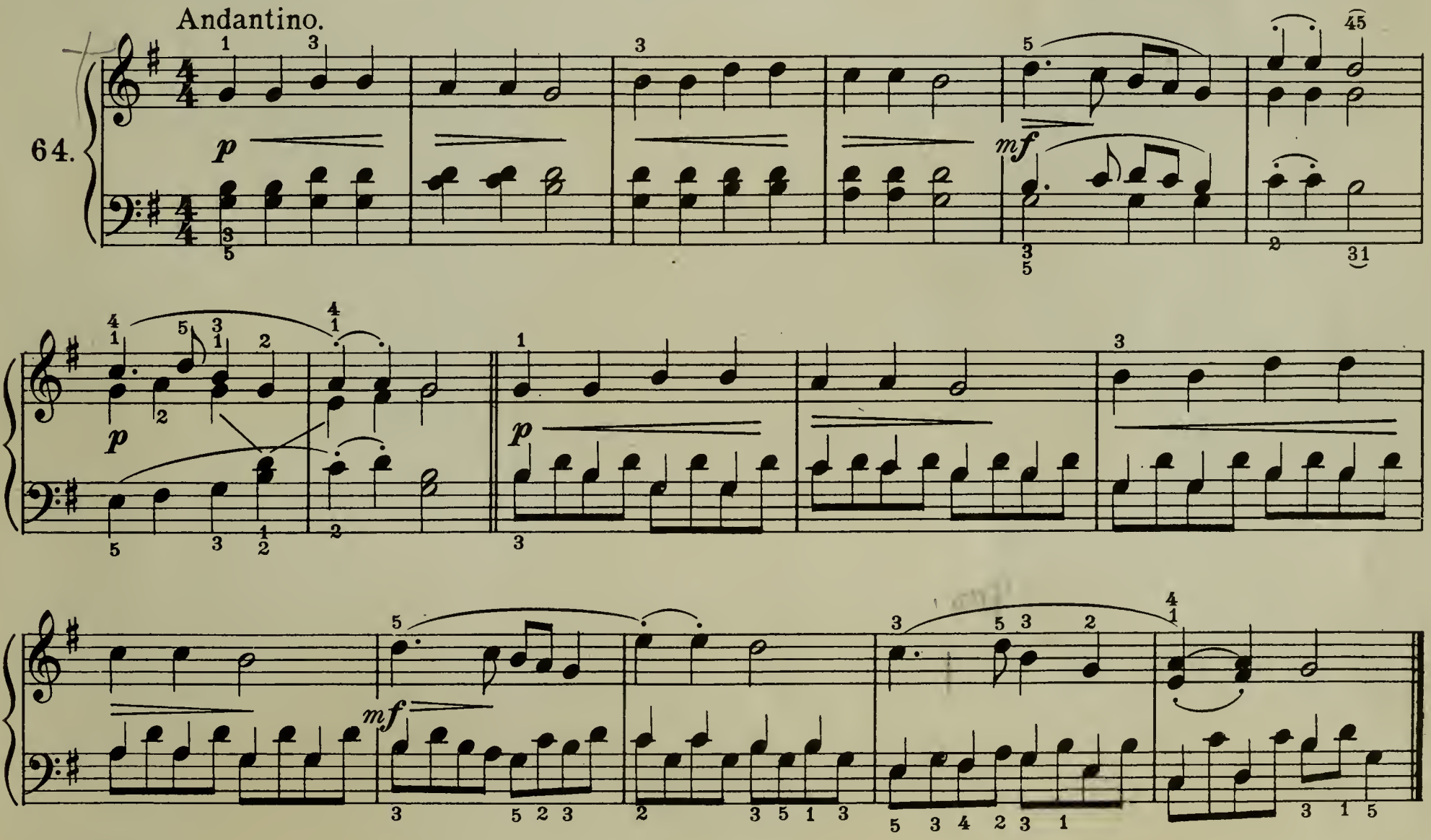
63.



Folk-song. Volkslied. Air Populaire.

Andantino.

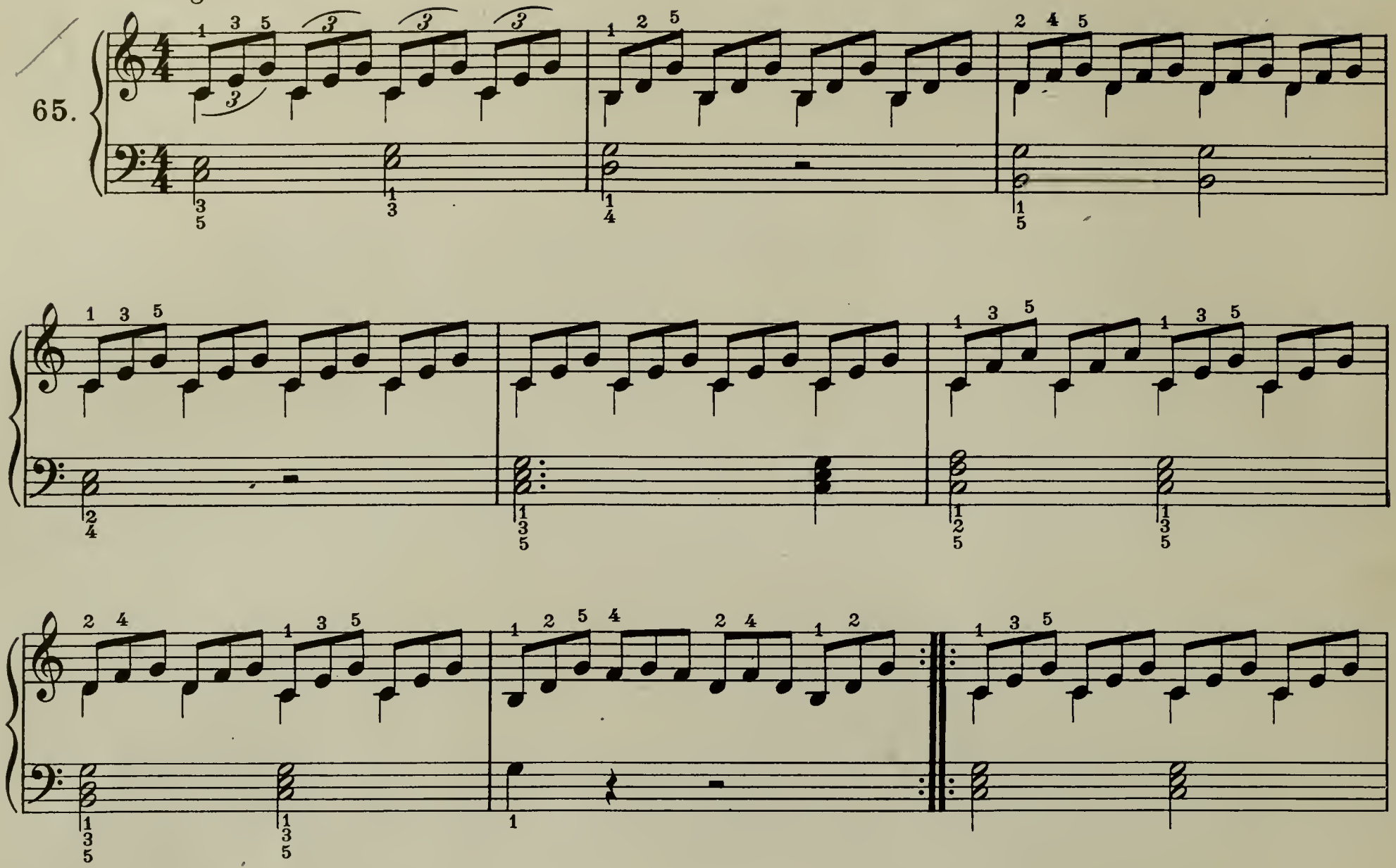
64.

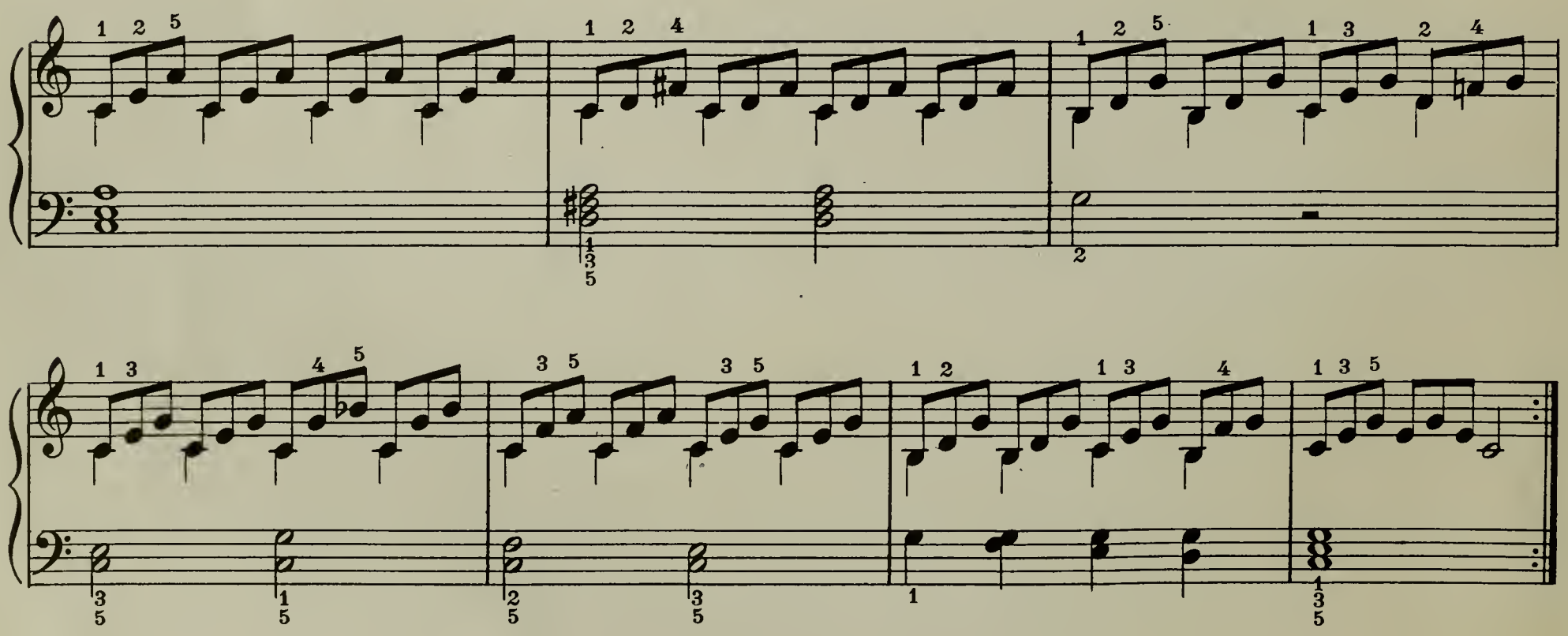


Etude.

Legatissimo.*)

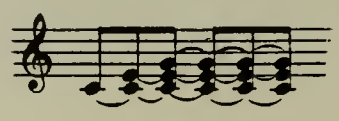
65.





*) Notes, which, if played at the same time, form an harmonic chord, are frequently played "legatissimo." This is accomplished by allowing the fingers to remain on their respective keys. (See example).

*) Accordische Figuren (d. i. nacheinanderfolgende Töne, welche zusammen angeschlagen einen harmonischen Accord bilden) werden öfters "legatissimo" gespielt; dies geschieht, indem man die Töne eines Accordes dauernd festhält, hier z. B. so:



*) Des notes qui, frappées à la fois, forment un accord harmonique, se jouent fréquemment "legatissimo." Dans ce cas, les doigts doivent rester appliqués aux touches respectives.

Edition Wood.

Allegretto con Variazioni.

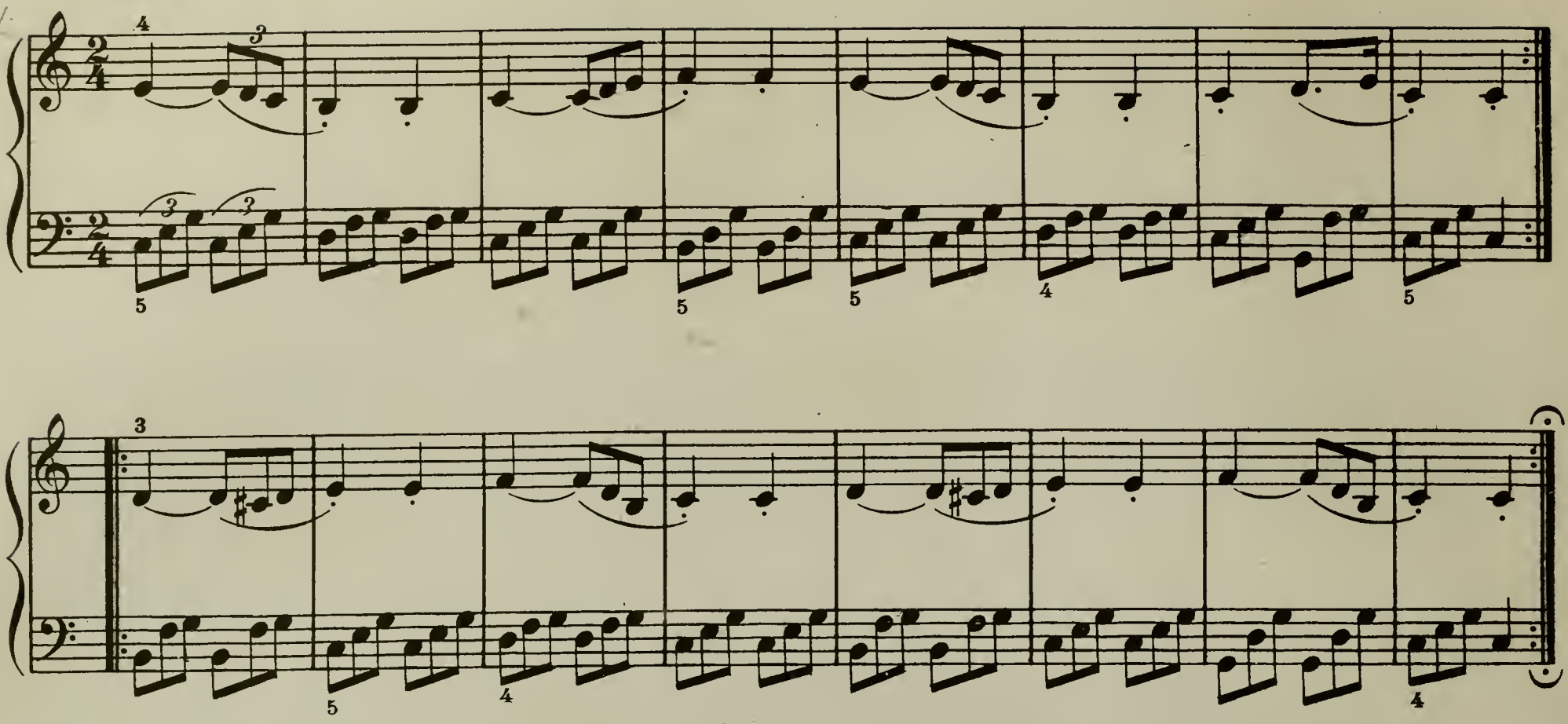
A. E. MÜLLER.

66.

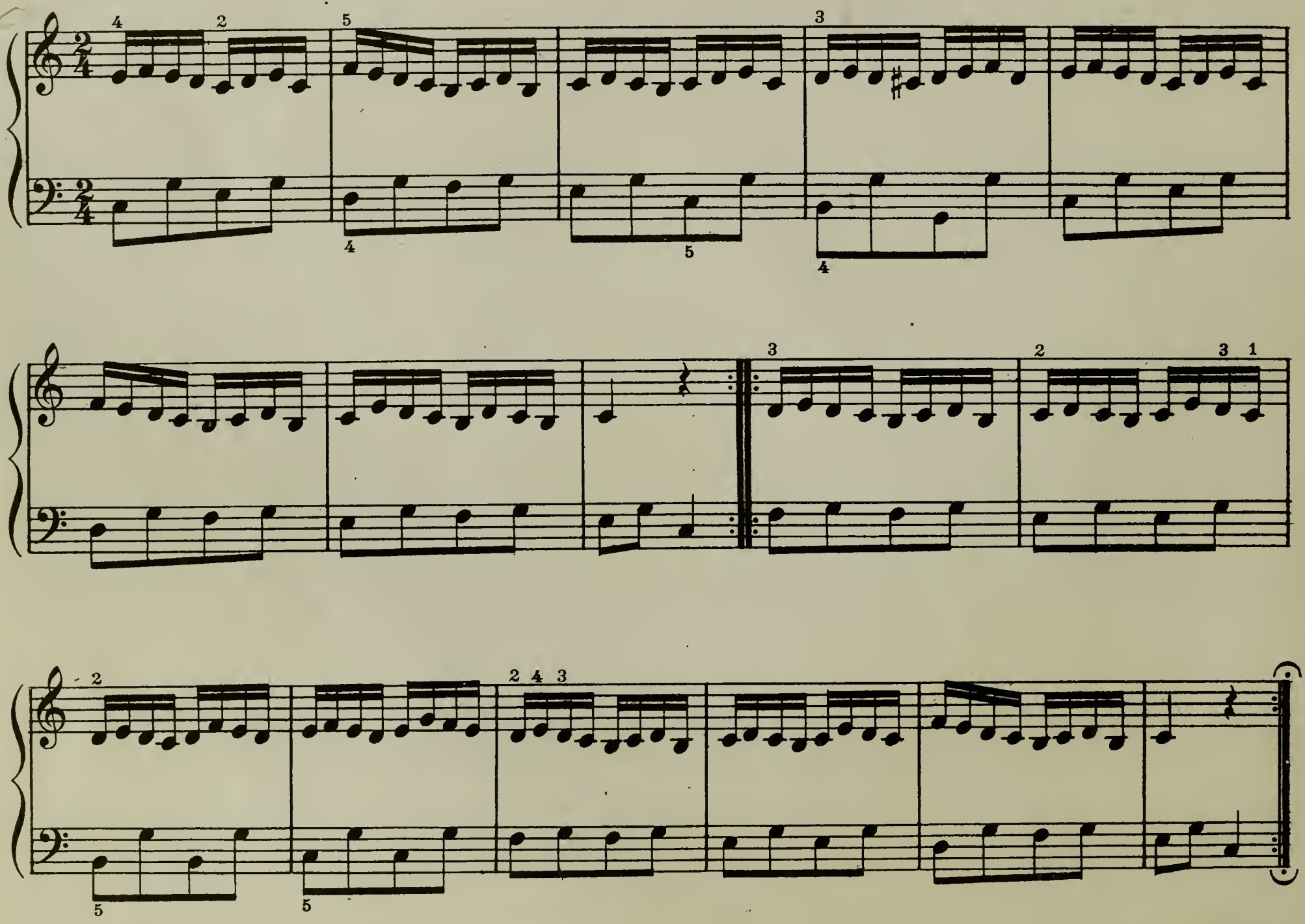
VAR. 1.

VAR. 2.

VAR. 3.



VAR. 4.



Ring dance. Reigen im Spiel. Récréation.

Allegretto.

67.

Song of the Hussars. Husarenlied. Chant de Hussards.

Marciale.

68.

f

Waltz. Walzer. Valse.

69.

EXERCISES
on the higher bass notes.

ÜBUNGEN
in höheren Bassnoten.

EXERCICES
en clef de fa.

70.

l. h.

THEME
with variations.

THEMA
mit Variationen.

THÈME
avec variations.

J. N. HUMMEL.

71.

THEMA.

VAR. 1.

VAR. 2.

VAR. 3.

VAR. 4.

VAR. 5.

VAR. 6.

VAR. 7.

VAR. 8.

VAR. 9.

VAR. 10.

Evening Song. Abendlied. Chant du Soir.

Andantino.

72.

Allegretto.

73.

mf

p

mf

Gieb mir die Blume, gieb mir den Kranz.

German melody. Deutsches Lied. Air Allemand.

Andantino.

74.

p

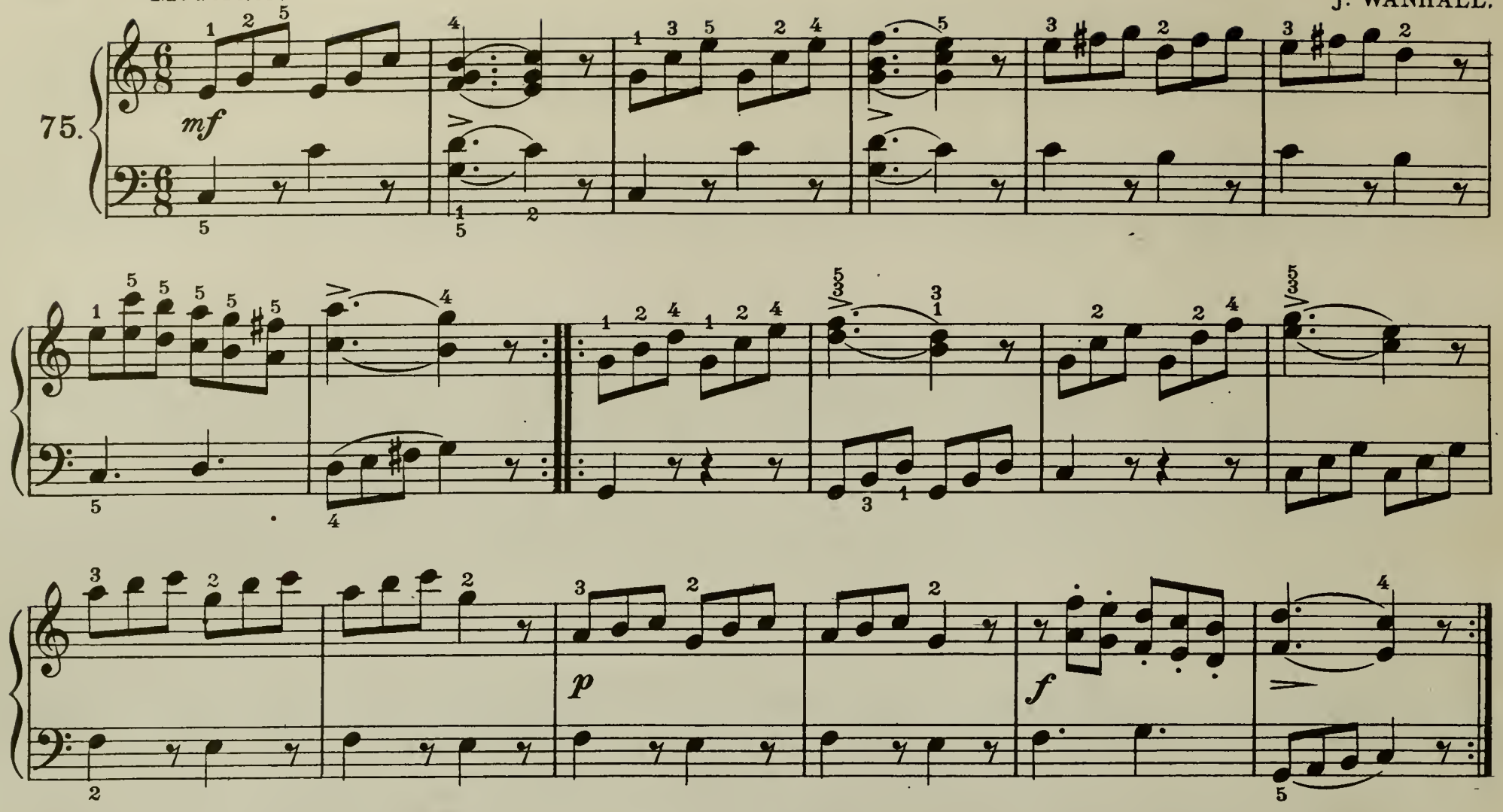
mf *rit. dim.* *a tempo* *p*

mf *rit. dim.* *a tempo*

Edition Wood.

Moderato.

75.



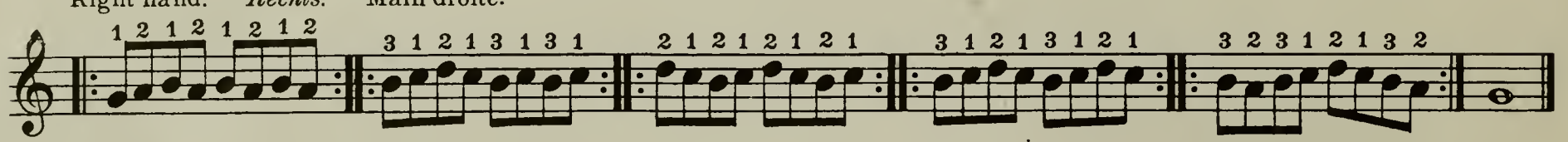
EXERCISES
for the passing of the thumb.

ERSTE ÜBUNGEN
im Unter- und Übersetzen.

EXERCICES
pour le passage du pouce.

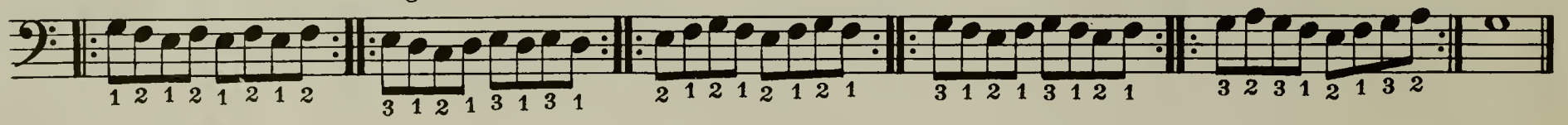
Right hand. — *Rechts.* — Main droite.

76.



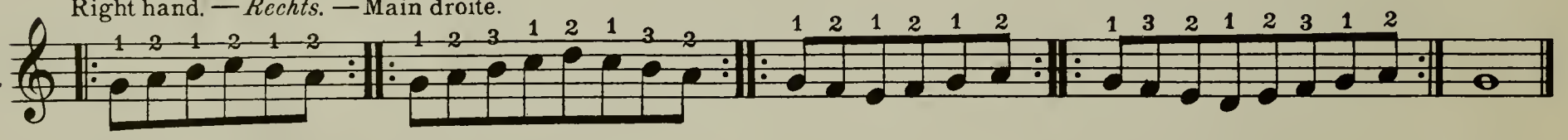
Left hand. — *Links.* — Main gauche.

77.



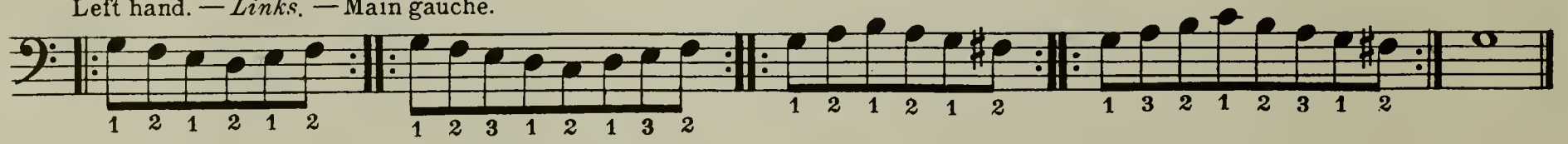
Right hand. — *Rechts.* — Main droite.

78.



Left hand. — *Links.* — Main gauche.

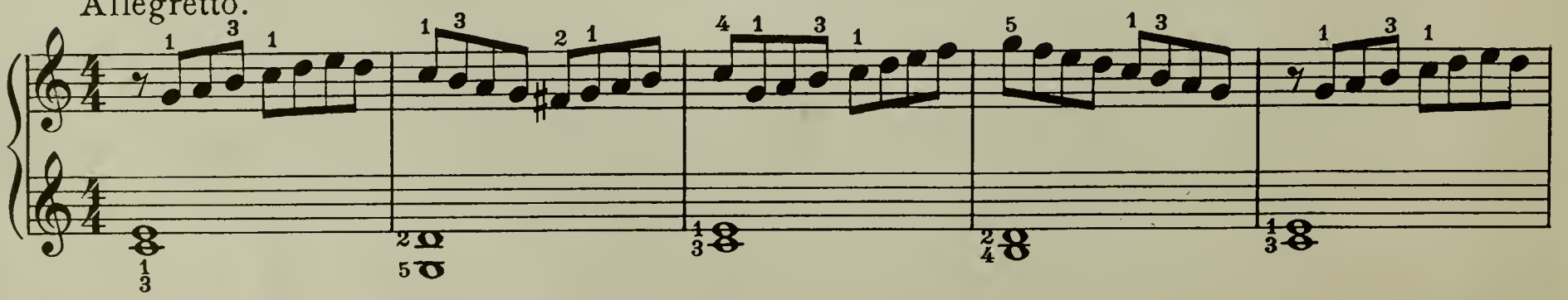
79.



Etude.

✱) Allegretto.

80.



✱) Formulas for Scale practice, which should be begun here, may be found on pages 62, 63 and 64.

✱) Formeln zur Tonleiterübung, die hier anfangen sollte, erscheinen auf Seiten 62, 63 und 64.

✱) Les formules pour l'étude des gammes, qui peut être commencée ici, seront trouvées aux pages 62, 63 et 64.

Villager's Waltz. Ländlicher Walzer. Valse Villageoise.

Allegretto.

81.

mf

p

f

p

f

mf

B.F.W. 4586-65

Edition Wood.

Choral.

Lento.

82.

p sostenuto

Française.

Allegro moderato.

83.

mf

legato

Etude.

Allegretto.

84.

Air
from the Magic Flute.

Lied
aus der Zauberflöte.

Air
de la Flûte enchantée.

W. A. MOZART.

Andantino.

85.

mf

legato

rit.

a tempo

f

Edition Wood.

The Brook. Der Bach fliesst. Le Ruisseau.

Allegretto.

86.

mf

Fine.

mf

f

D.C. al Fine.

Contentment. Zufriedenheit. Contentement.

Folk-song. Volkslied. Air populaire.

Andantino.

87.

dolce

p

Etude.

88.

legatissimo

Melody from "Der Freischütz."

Melodie aus "Der Freischütz."

Mélodie tirée du "Der Freischütz."

C. M. v. WEBER.

89.

Andantino.

mf *dolce*

Etude.

90.

Etude.

91.

Fidolin.

Italian Folk-song. Italienisches Volkslied. Air populaire Italien.

Moderato.

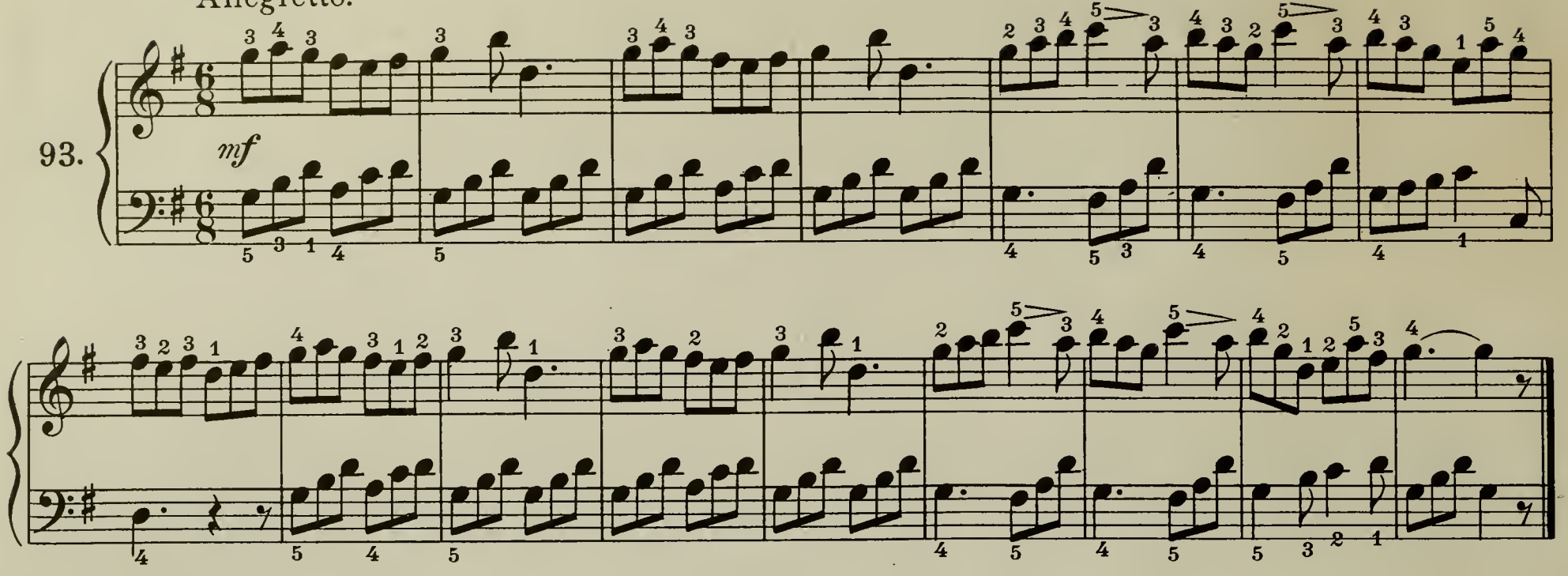
92.

p dolce

EXERCISE. ÜBUNGSSTÜCK. EXERCICE.

Allegretto.

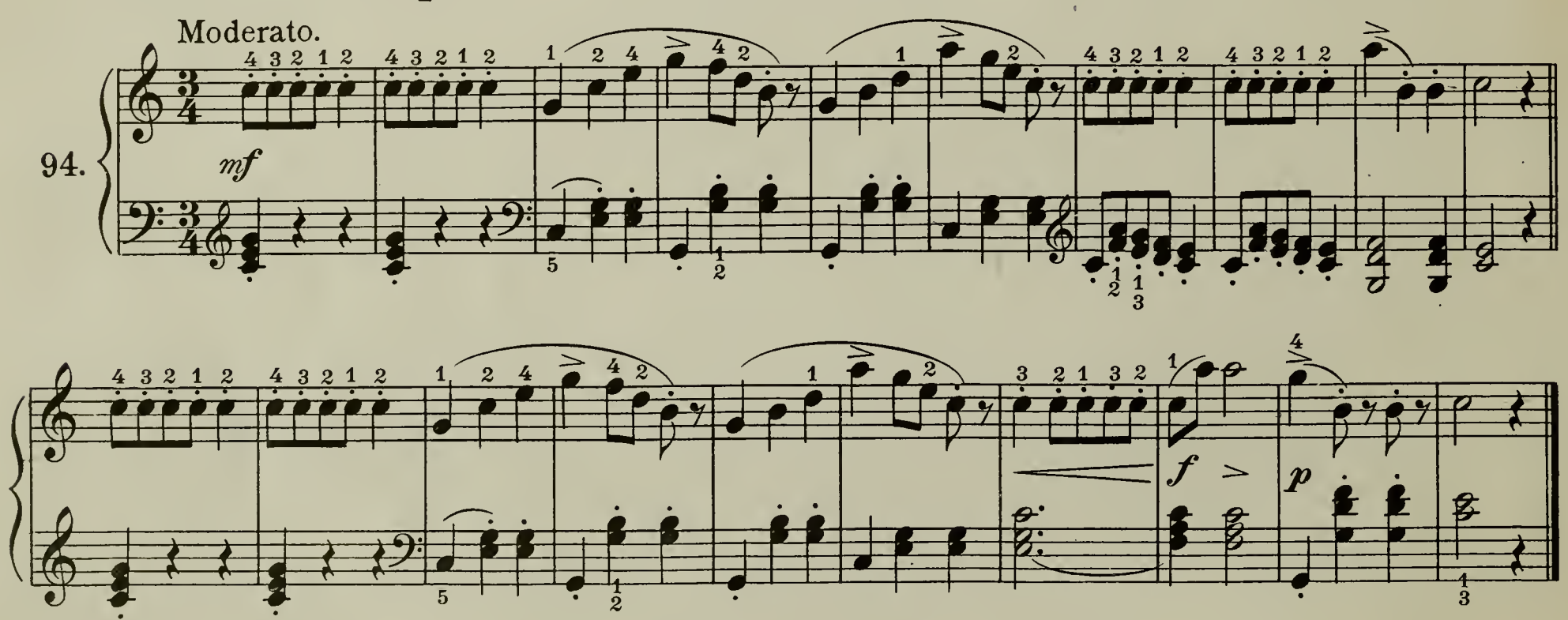
93.



Viennese Couplet. Wiener Couplet. Couplet Viennois.

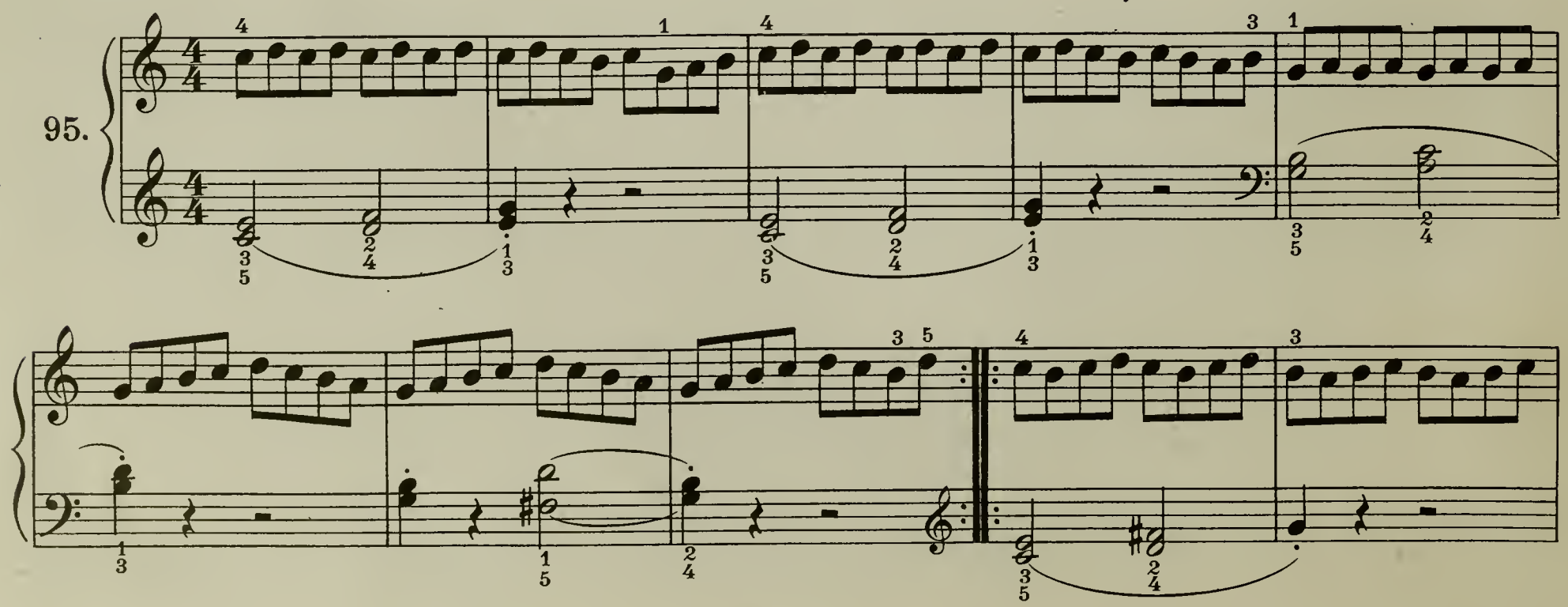
Moderato.

94.



Etude.

95.



Edition Wood.

Russian Folk-song. Russisches Volkslied. Air Populaire Russe.

Moderato.

96.

Duettino from "Titus." Duettino aus "Titus." Duettino de "Titus."

Andantino. W. A. MOZART.

97.

Etude.

98.

sempre legato

Andantino.

99.

f

Execution:
Ausführung:
Exécution:

Allegretto.

J. WANHALL.

100.

mf

f

p

f

ritard.

mf a tempo

f

Etude.

Allegro.

101.

Christmas Bells. Weihnachtsglocken. Les Cloches de Noël.

Andantino sostenuto.

102.

pp

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Edition Wood.

Allegretto con Variazioni.

A. E. MÜLLER

103.

mf

Fine.

VAR. 1.

D.C. sin'al Fine.

mf

Fine.

D.C.

B. F. W. 4586-65

Edition Wood.

VAR. 2.

dolce ed un poco vivace

Fine.

D.C.

VAR. 3.

staccato

mf

legato

Fine.

D.C.

VAR. 4.

Vivace.

f

Fine.

D.C.

Edition Wood.

VAR. 5.

f

Fine.

D.C.

VAR. 6.

il canto espressivo.

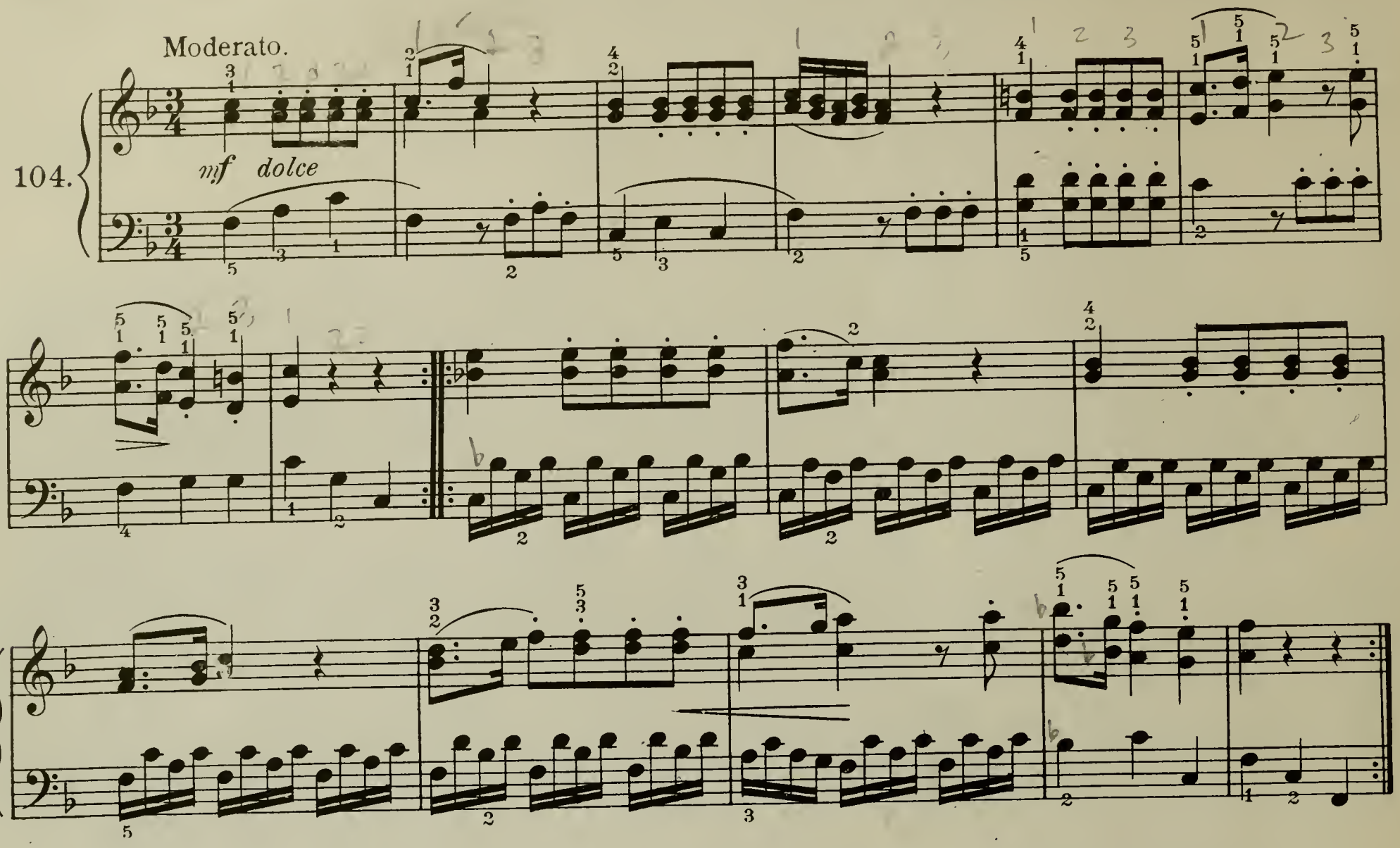
Fine.

D.C.

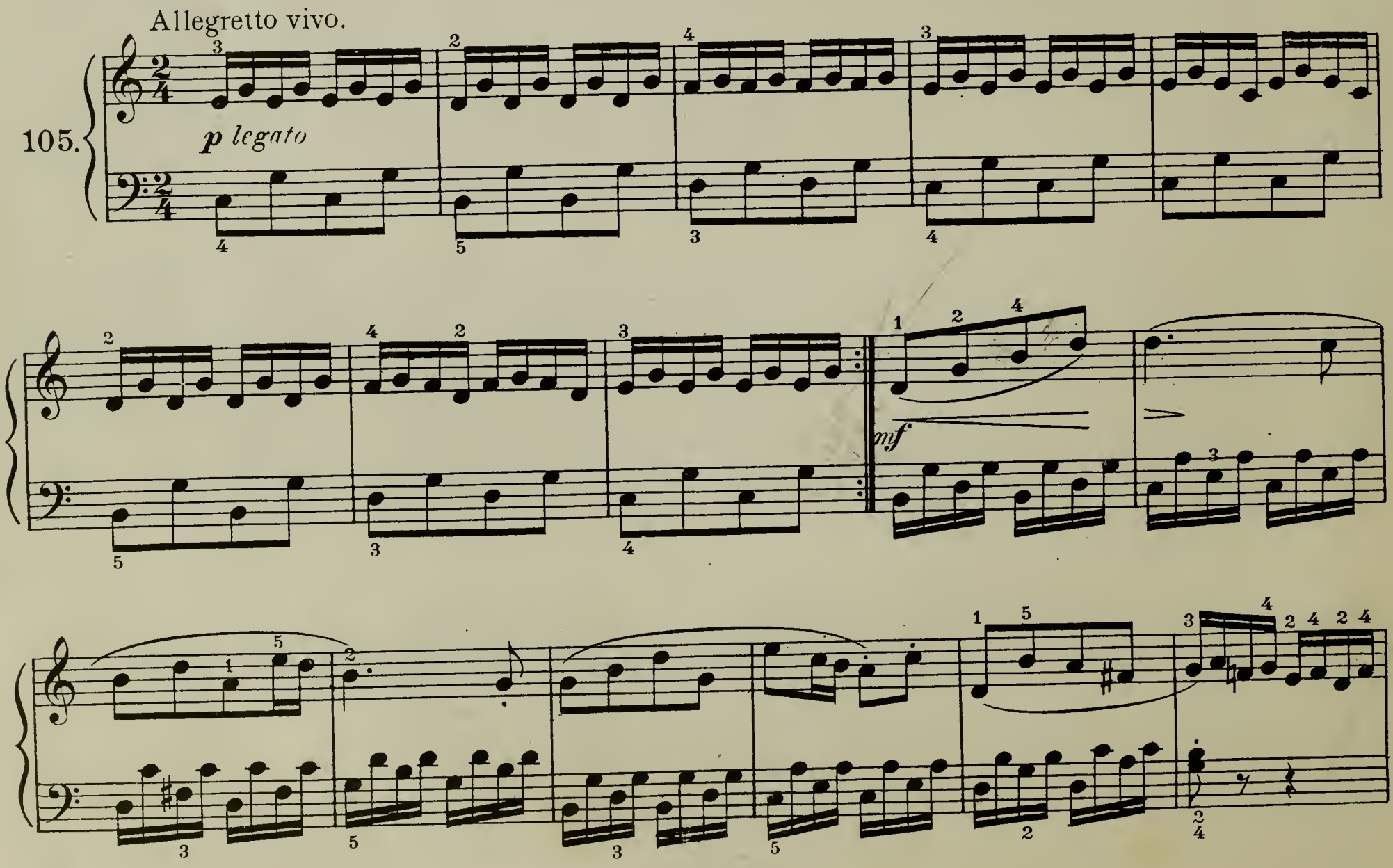
B F W 4586-65

Edition Wood.

Minuet from "Don Juan." | Menuett aus „Don Juan." | Menuet de "Don Juan."



The Murmuring Spring. | Die Quelle Murmelt. | La Source Murmure.



Edition Wood.

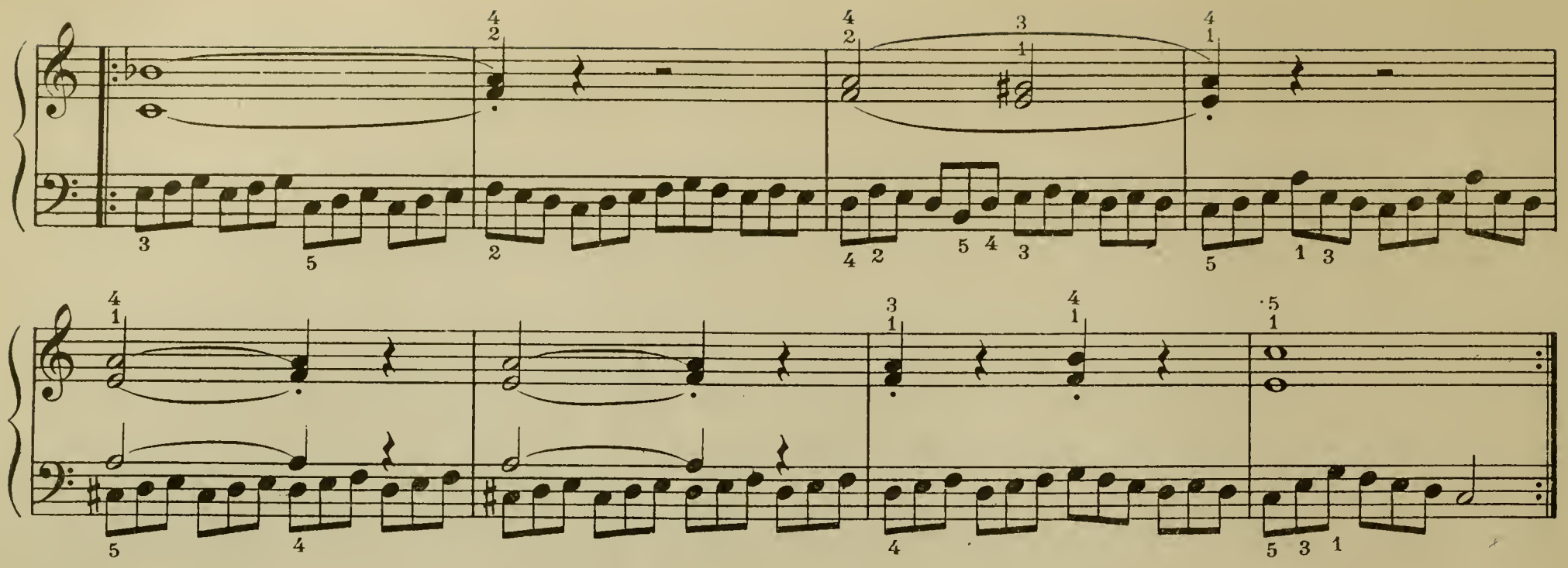
p

mf

p

Etude.

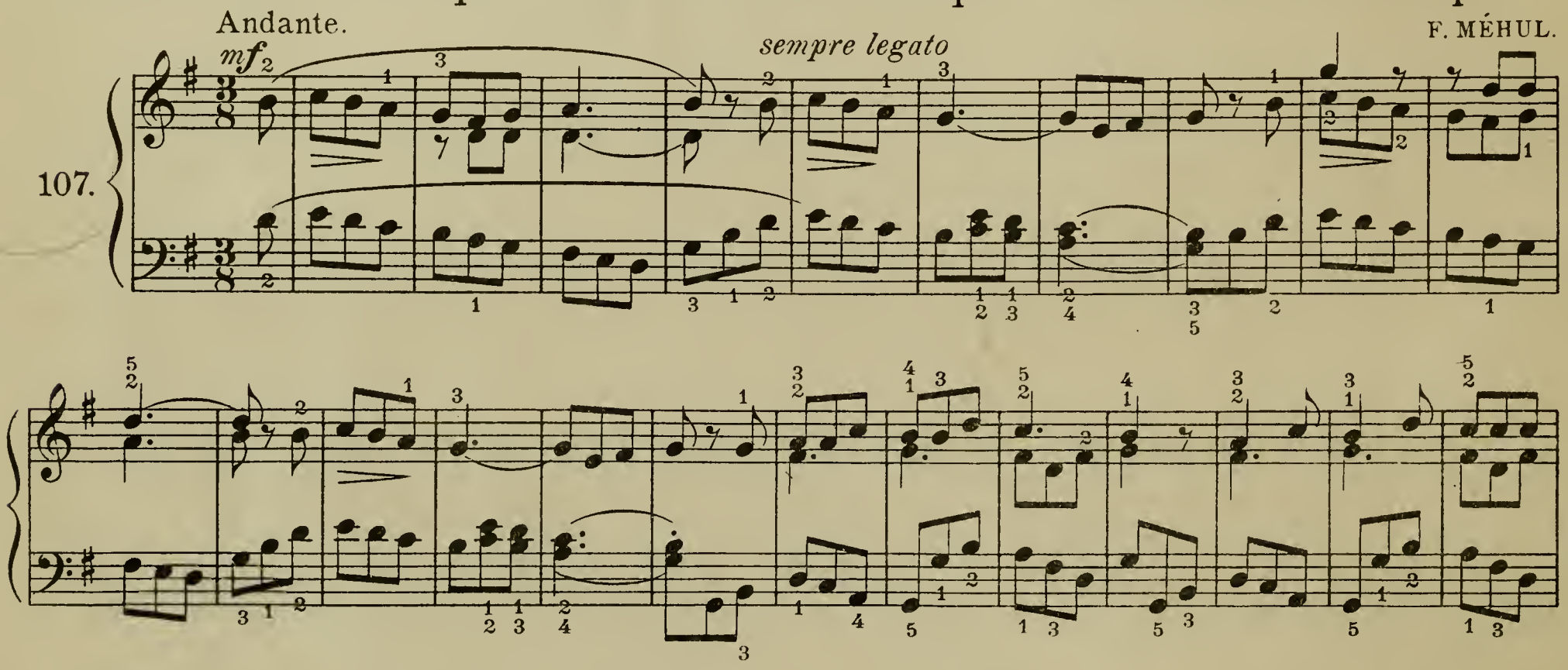
106.

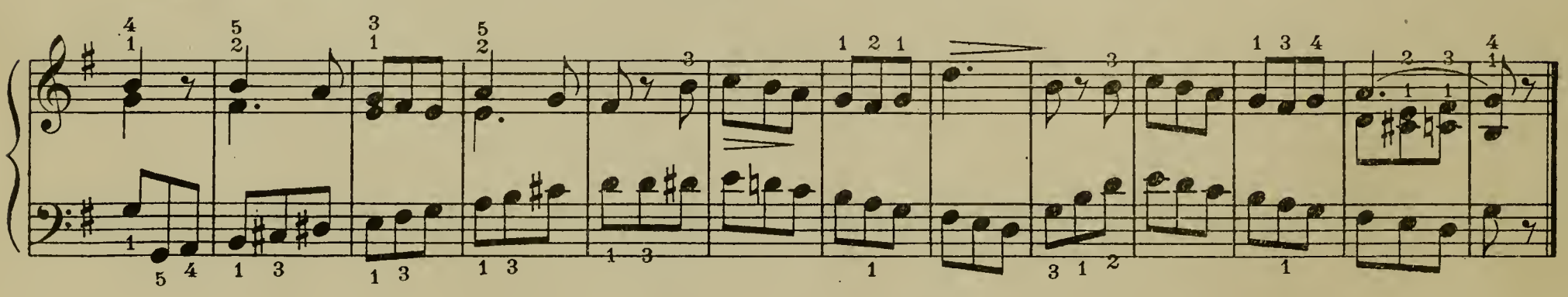


Romance from "Joseph". Romanze aus "Joseph". Romance de "Joseph".

Andante. *mf* *sempre legato* F. MÉHUL.

107.

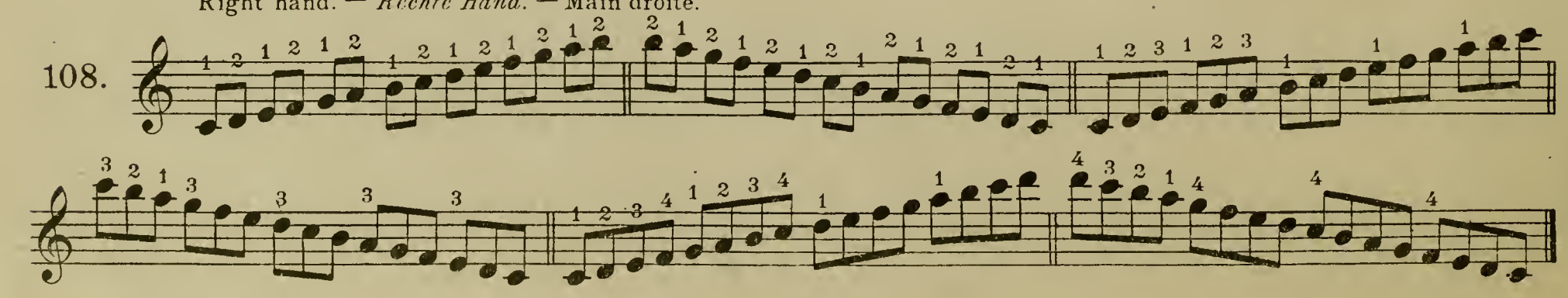




FURTHER EXERCISES for the passing of the thumb. WEITERE ÜBUNGEN im Unter-und Übersetzen. EXERCICES pour le passage du pouce.

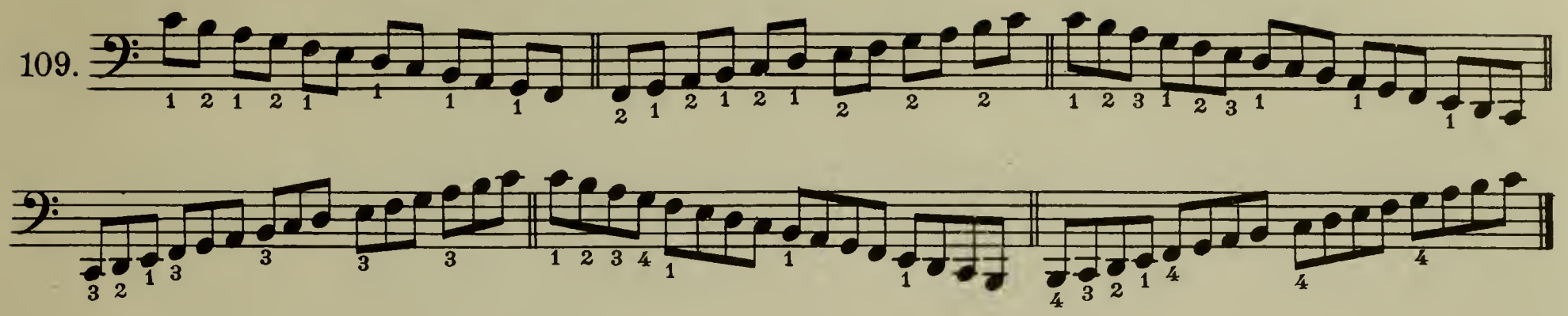
Right hand. — *Rechte Hand.* — Main droite.

108.



Left hand. — *Linke Hand.* — Main gauche.

109.

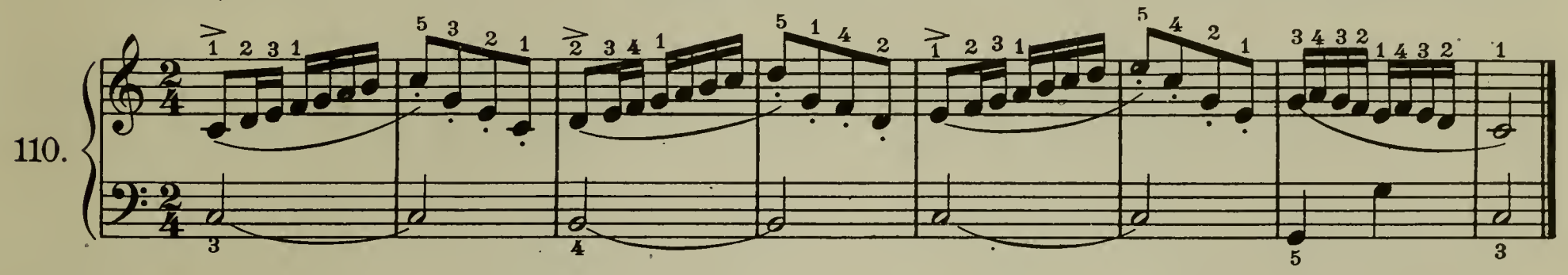


SCALE OF C MAJOR.
Repeat **6** times.

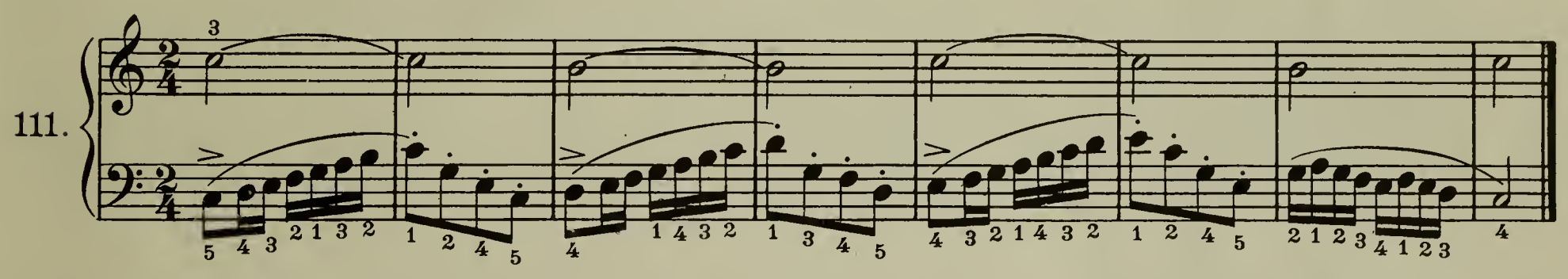
C DUR-TONLEITER.
Jeder Teil **6** mal.

GAMME D'UT MAJEUR.
Répéter **6** fois chaque reprise.

110.



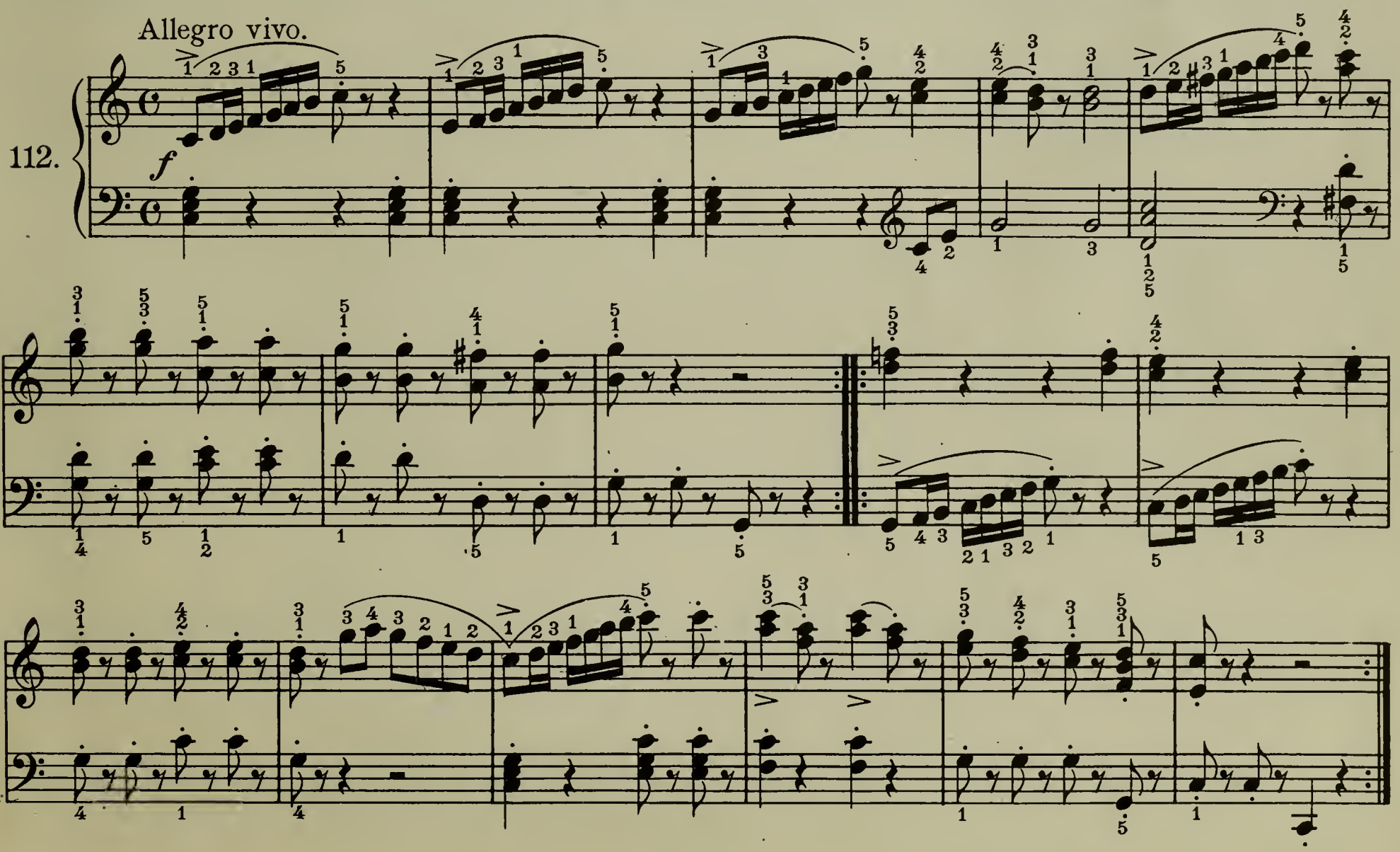
111.



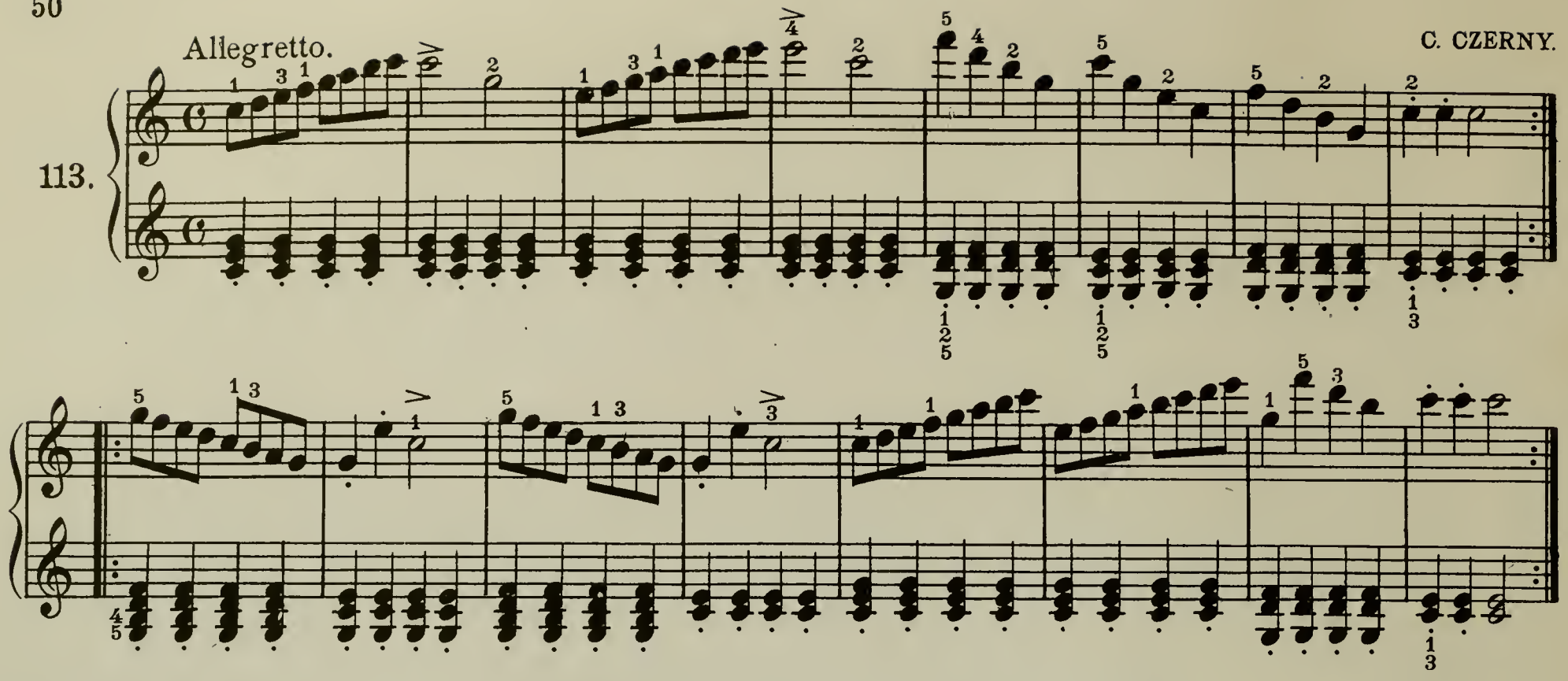
SCALES AND STACCATO. TONLEITER UND STACCATO. GAMMES ET STACCATO.

Allegro vivo.

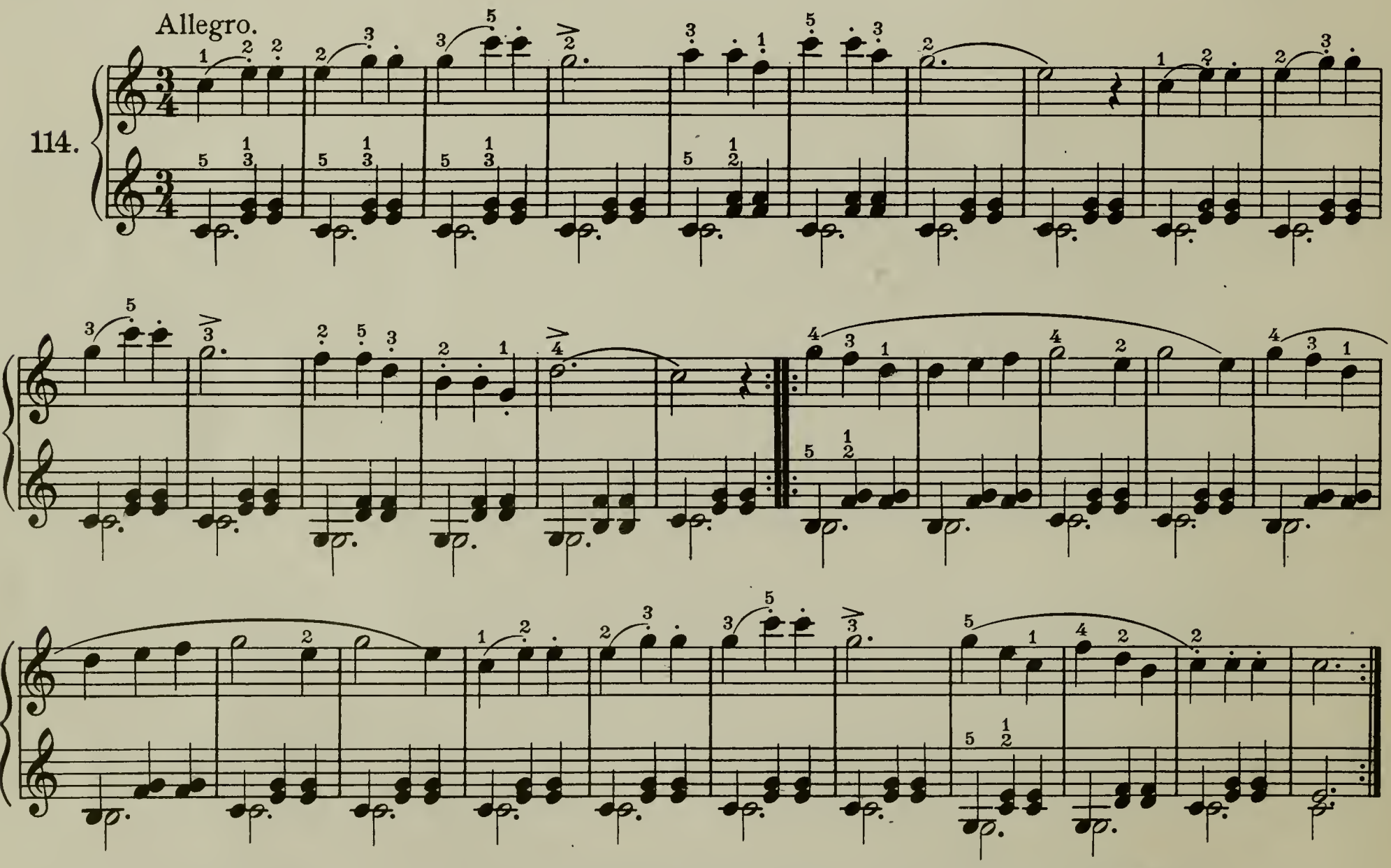
112.



113. Allegretto.



114. Allegro.



SCALES. — TONLEITER-LÄUFE. — GAMMES.

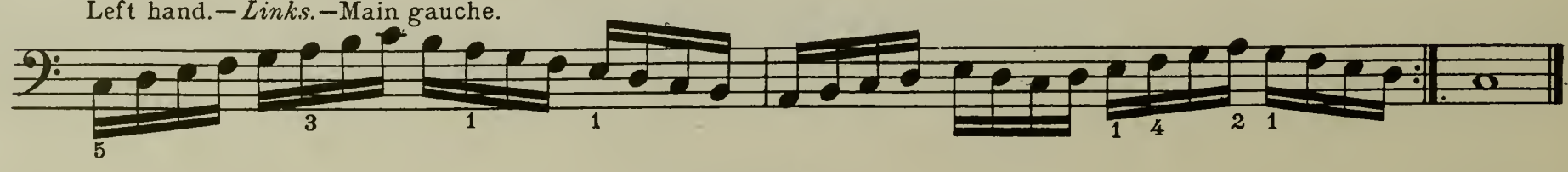
Repeat 10 times. — Jeder Teil 10 mal. — Répéter 10 fois chaque reprise.

Right hand.—*Rechts.*—Main droite.

115.

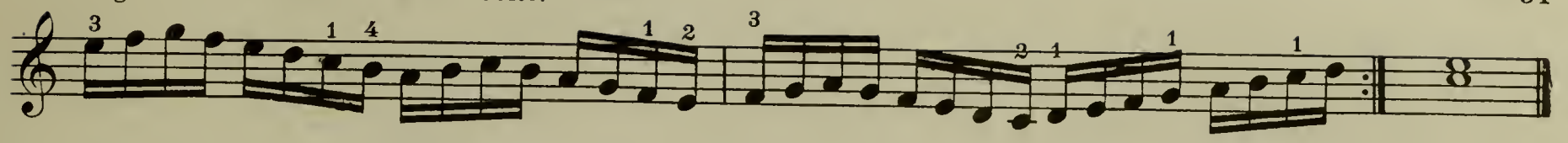
Left hand.—*Links.*—Main gauche.

116.



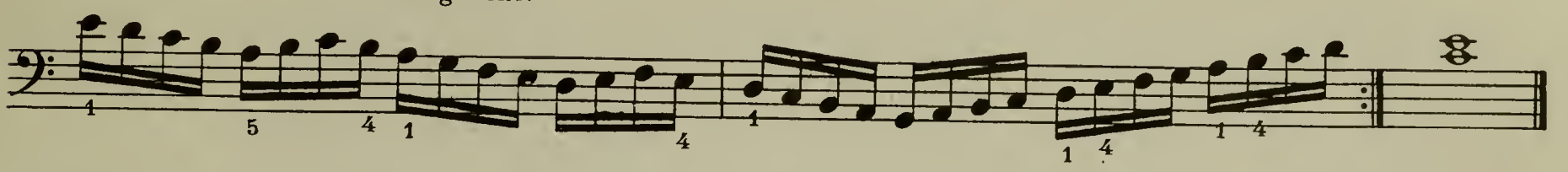
Right hand. — *Rechts.* — Main droite.

117.



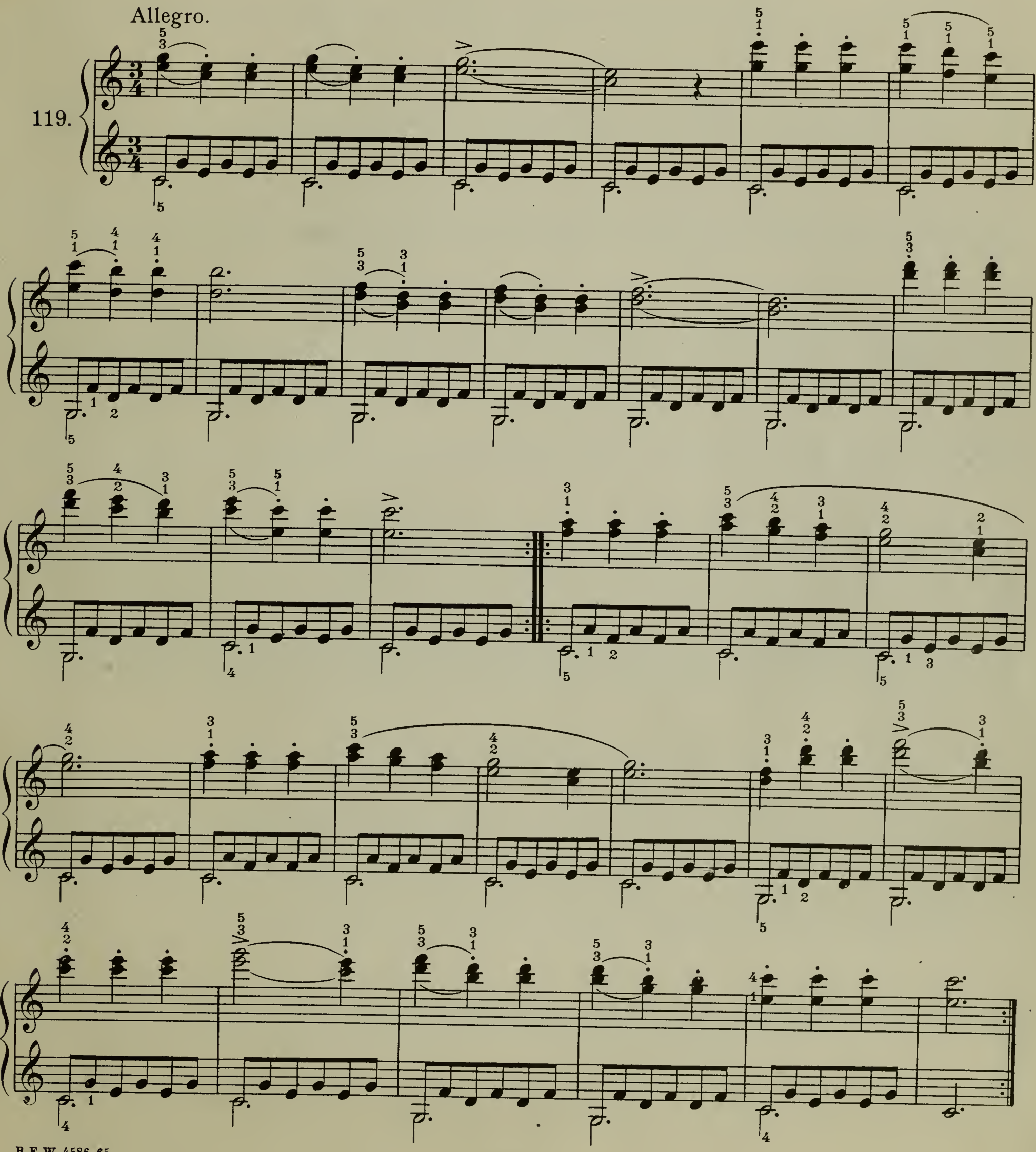
Left hand. — *Links.* — Main gauche.

118.



Allegro.

119.



B. F. W. 4586-65

Edition Wood.

La Guaracha.

Spanish Dance. Spanischer Tanz. Danse Espagnole.

Allegro moderato.

120.

mf

f

Etude.

121.

Child's Morning Prayer. Kindes Morgengebet. Prière du Matin de l'Enfant.

Andantino.

122.

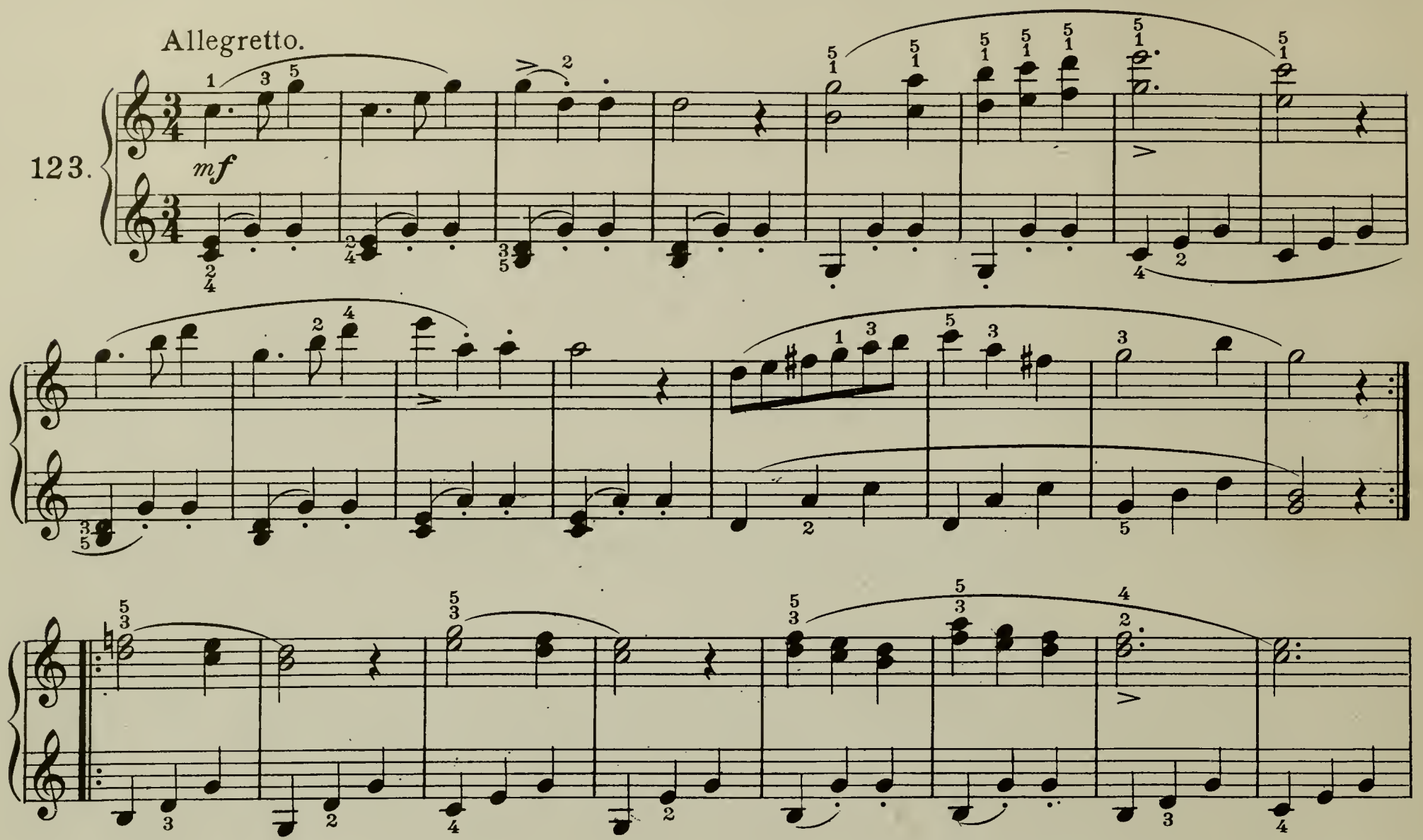
Edition Wood.

Children's Waltz. Kinder Walzer. Valse d'Enfants.

Allegretto.

123.

mf



EXERCISES FOR ONE HAND. EINHÄNDIGE PASSAGEN-ÜBUNGEN. EXERCICES POUR UNE MAIN.

Repeat each exercise **12** times. Jeder Teil **12** mal. Répéter **12** fois chaque reprise.

Right hand. — *Rechts.* — Main droite.

124.

Left hand. — *Links.* — Main gauche.

125.

Right hand. — *Rechts.* — Main droite.

126.

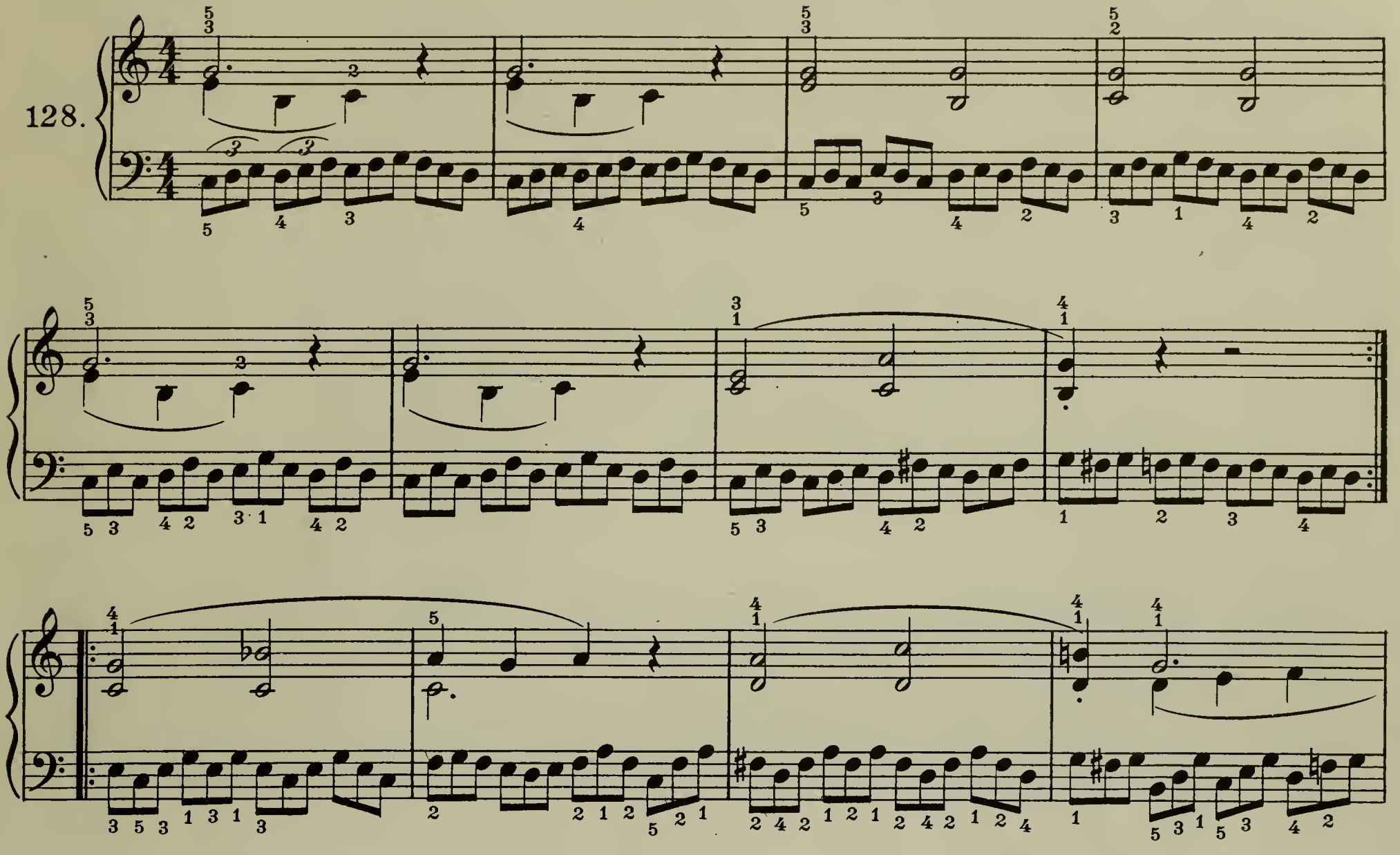
Left hand. — *Links.* — Main gauche.

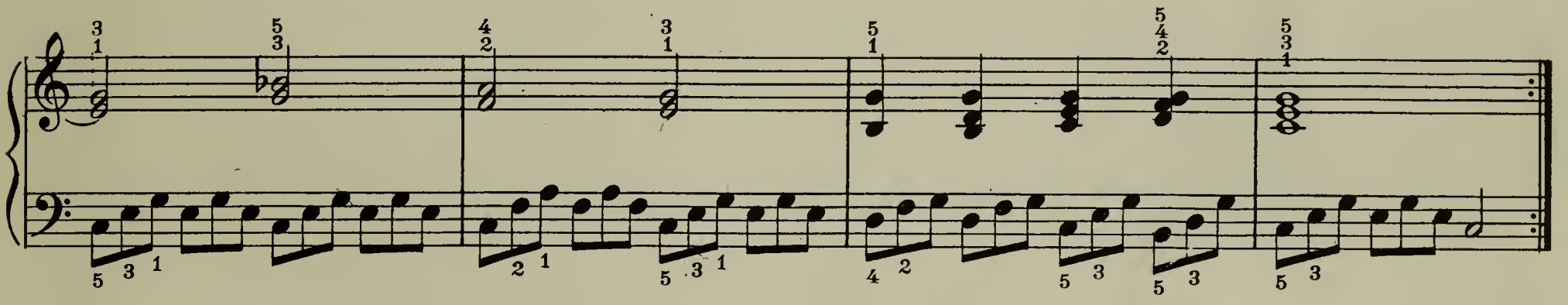
127.

Edition Wood.

Etude.

128.

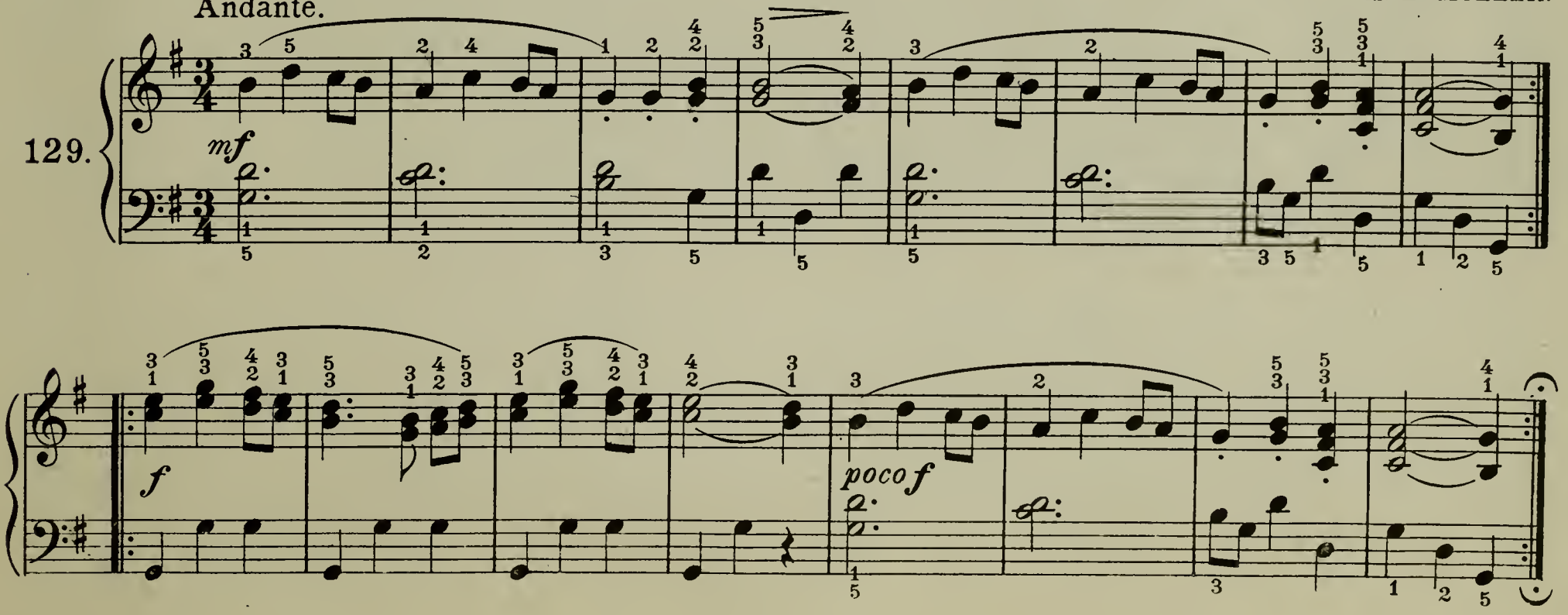




A. E. MÜLLER.

Andante.

129.



Edition Wood.

Scherzo.

A. E. MÜLLER.

130.

mf

Allegretto.

A. E. MÜLLER.

131.

mf legato

p

riten.

Lento.

a tempo

p

f

Etude.

Allegro.

C. CZERNY.

132.

mf

f

*) See foot note page 64.
*) *Siehe Anmerkung auf S. 64.*
*) Voyez note au bas de la page 64.

Tyrolese Waltz Tyroler Walzer. Valse Tyrolienne.

Allegretto moderato.

133.

mf

f *dim.* *p*

Etude.

134.

legatissimo

Lento.

135.

mf

Polish Melody. Polnisches Lied. Air Polonais.

Allegretto grazioso.

136.

p

mf *p* *dim.*

EXERCISE IN WRIST MOVEMENT. | ÜBUNG IM HANDGELENK-ANSCHLAG. | EXERCICE DU POIGNET.

Repeat each passage 4 times. | Jeder Teil 4 mal. | Répéter 4 fois chaque reprise.

Allegro.

137.

f *simile*

Edition Wood.

At the Children's Ball. | Auf dem Kinderball. | Le Bal d'Enfants.

Allegretto moderato.

138.

VARIATIONS on a German Song. | VARIATIONEN über: Kommt ein Vogel geflogen. | VARIATIONS sur un Thème Allemand.

Moderato.

HENRY COLMAR.

139. Kommt ein Vogel ge-flogen, setzt sich nieder auf mein' Fuss, hat ein'n Zettel im Schnabel und vom Dirnel ein' Gruss.

VAR.1.

VAR.2.

Volume II, **Modern Method** for the Pianoforte, by Sartorio, is highly recommended to follow this work.

Heft II, Moderne Klavierschule von Sartorio wird höchstens empfohlen, dieses Werk nachzufolgen.

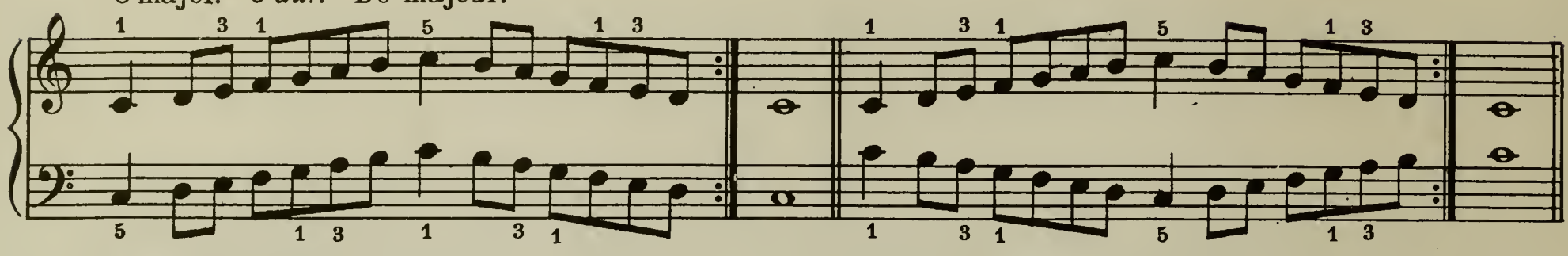
Vol. II, Méthode Moderne pour Piano, par Sartorio, est fortement recommandé comme suite à cet ouvrage.

B.F.W. 4586-65

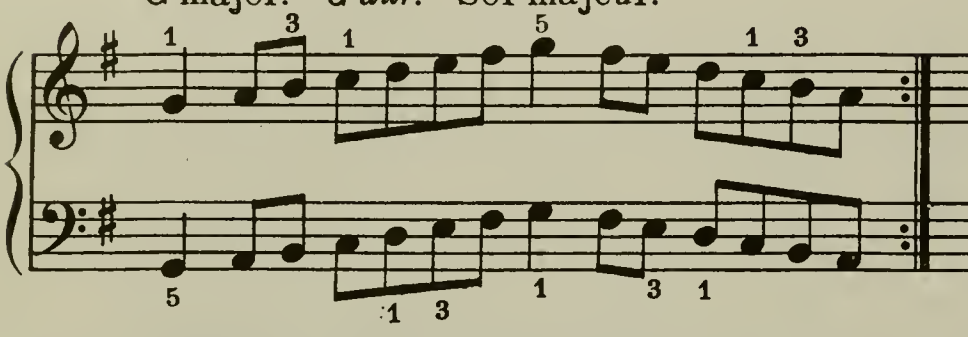
Edition Wood.

The Major Scales, with Fingering. Die Dur-Tonleiter, mit Fingersatz. Les Gammes Majeures, avec Doigté.

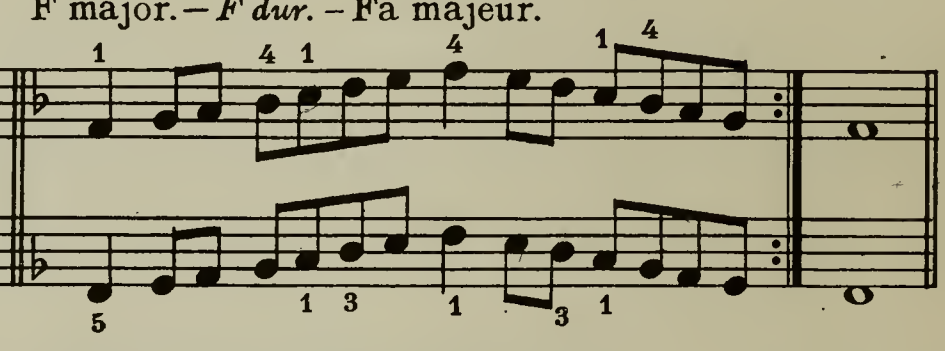
C major. – *C dur.* – Do majeur.



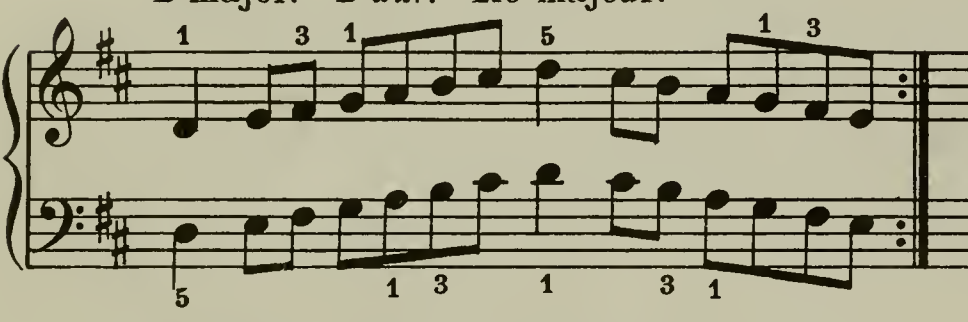
G major. – *G dur.* – Sol majeur.



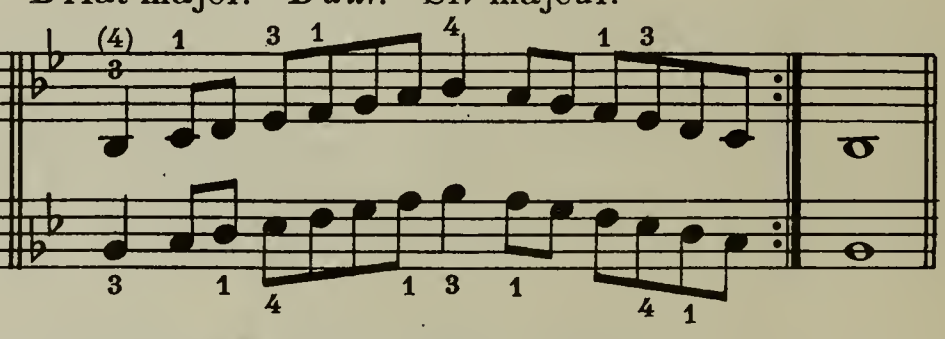
F major. – *F dur.* – Fa majeur.



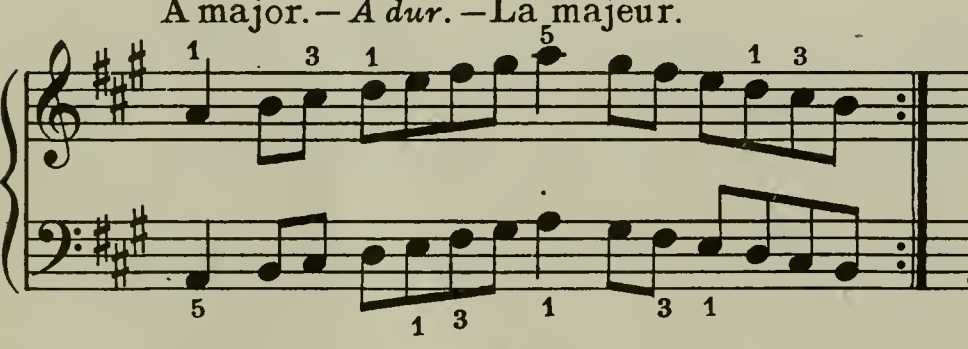
D major. – *D dur.* – Ré majeur.



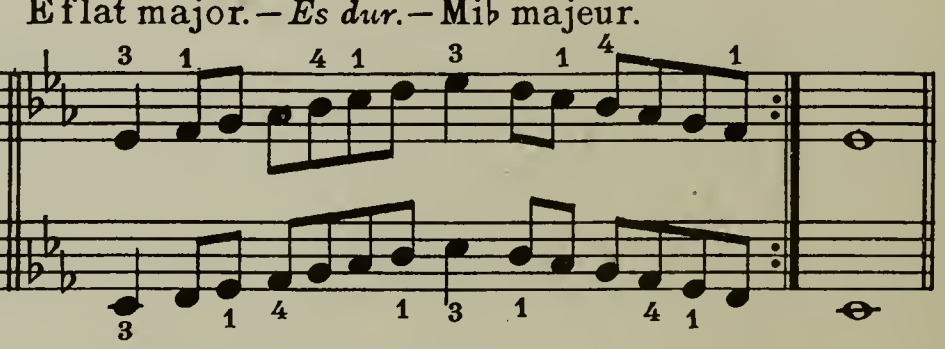
B flat major. – *B dur.* – Sib majeur.



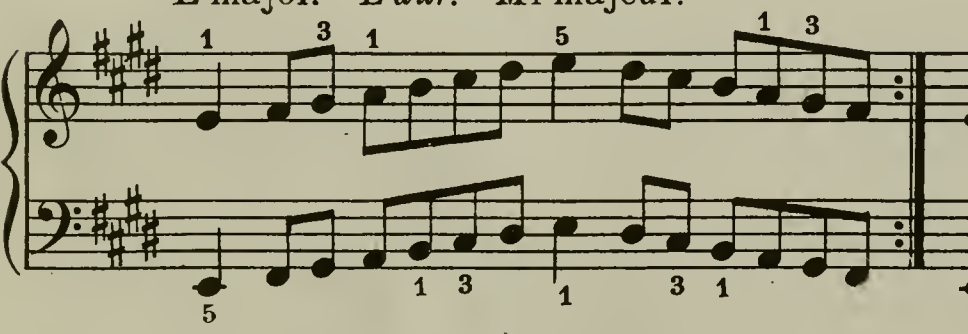
A major. – *A dur.* – La majeur.



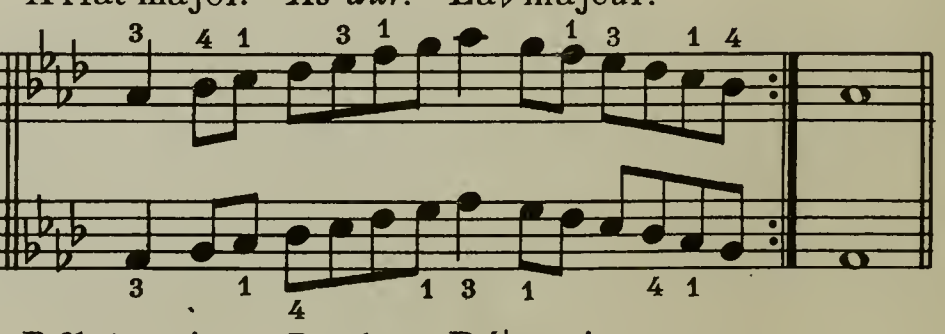
E flat major. – *Es dur.* – Mib majeur.



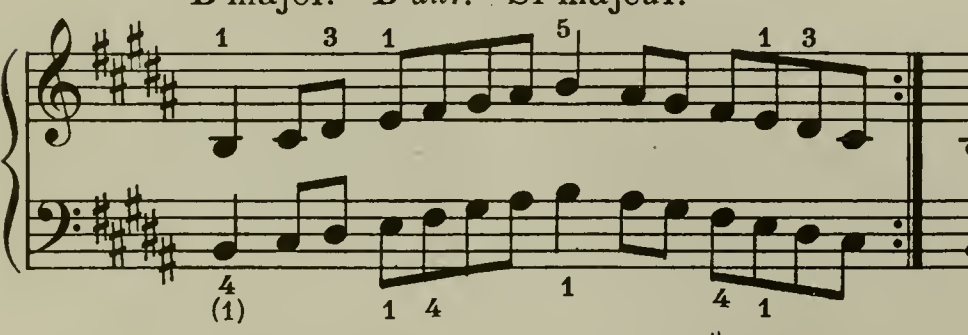
E major. – *E dur.* – Mi majeur.



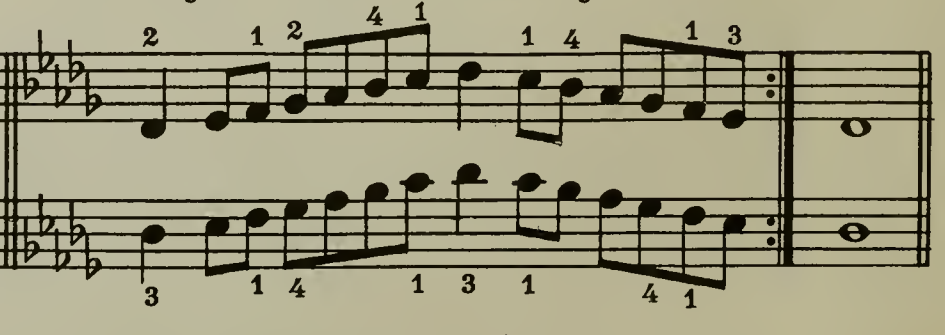
A flat major. – *As dur.* – Lab majeur.



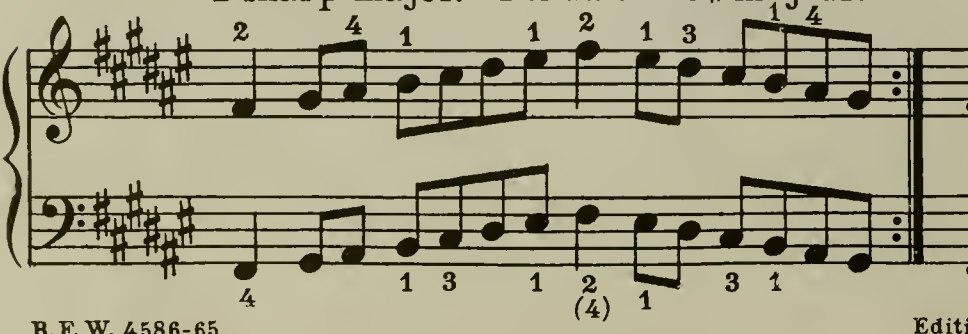
B major. – *B dur.* – Si majeur.



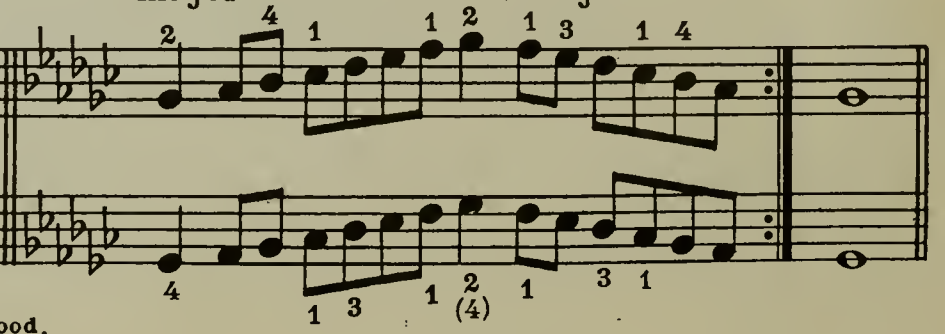
D flat major. – *Des dur.* – Réb majeur.



F sharp major. – *Fis dur.* – Fa♯ majeur.



G flat major. – *Ges dur.* – Solb majeur.

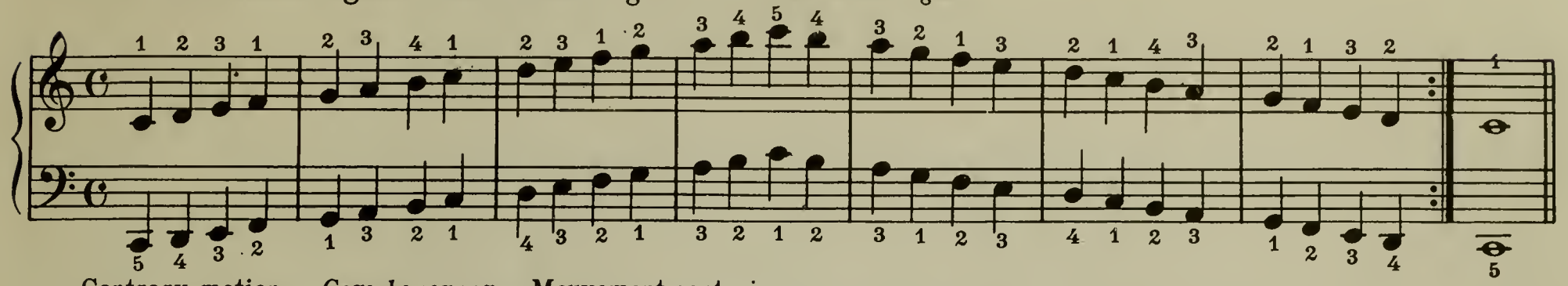


Edition Wood.

Formula for Scale Practice. | Formeln zur Tonleiterübung.
Formules pour l'Etude des Gammes.

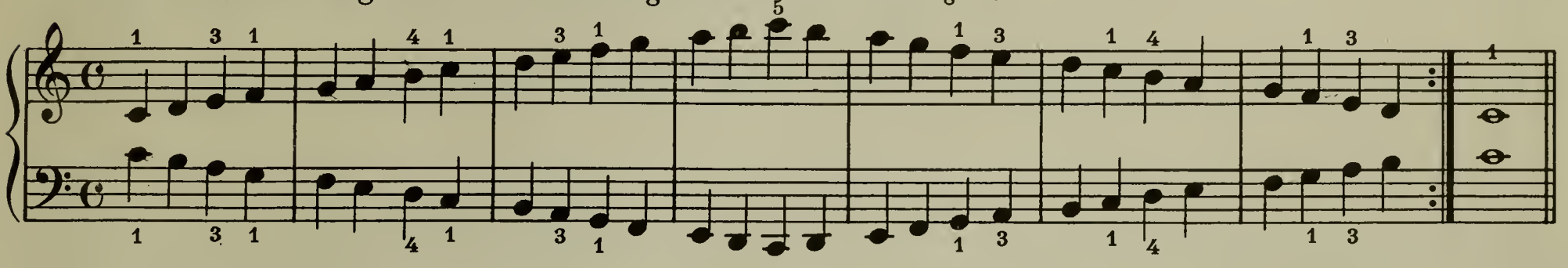
Similar motion. — *Gleichlaufende-bewegung.* — Mouvement direct.

№1. *Both hands legato. — Beide Hände legato. — Les deux mains legato.*



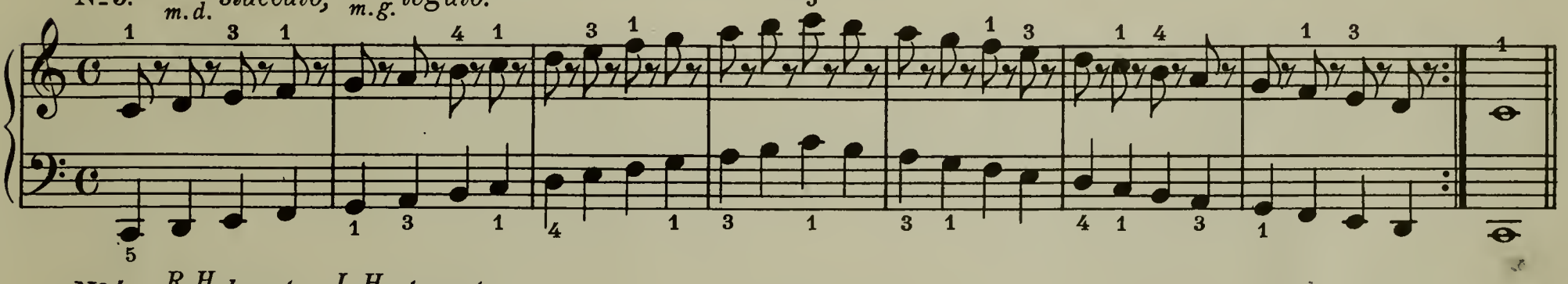
Contrary motion. — *Gegenbewegung.* — Mouvement contraire.

№2. *Both hands legato. — Beide Hände legato. — Les deux mains legato.*

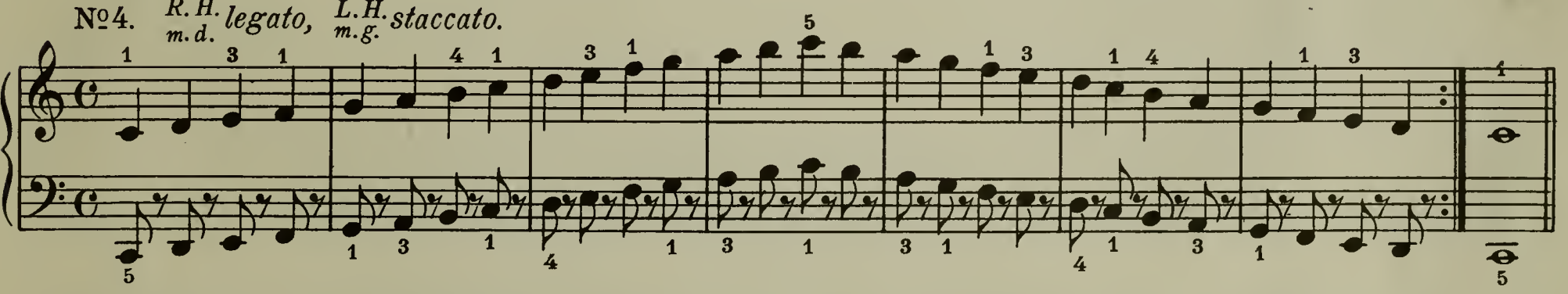


Practice Formulas **3**, **4**, **5** and **6** also in contrary motion.
Man übe Formeln 3, 4, 5 und 6 auch in Gegenbewegung.
Etudiez les Formules **3**, **4**, **5** et **6** aussi en mouvement contraire.

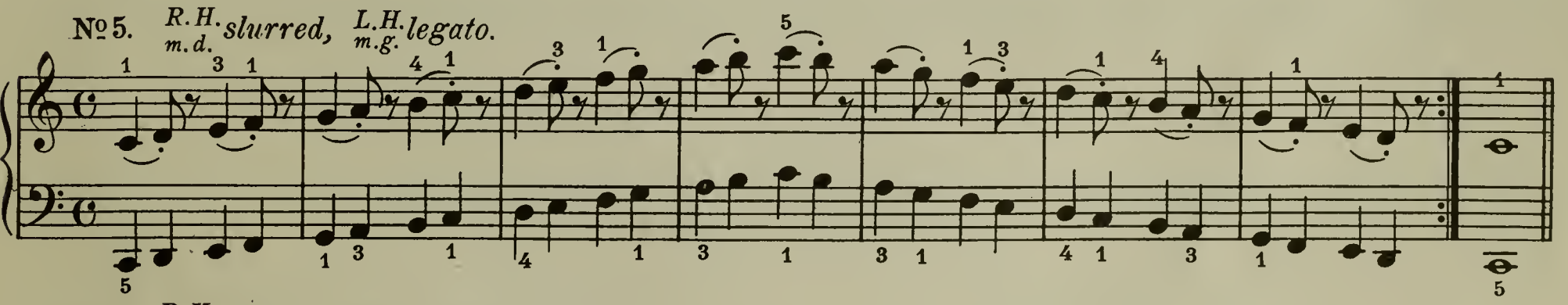
№3. *R.H. staccato, L.H. legato.* (*m.d.* / *m.g.*)



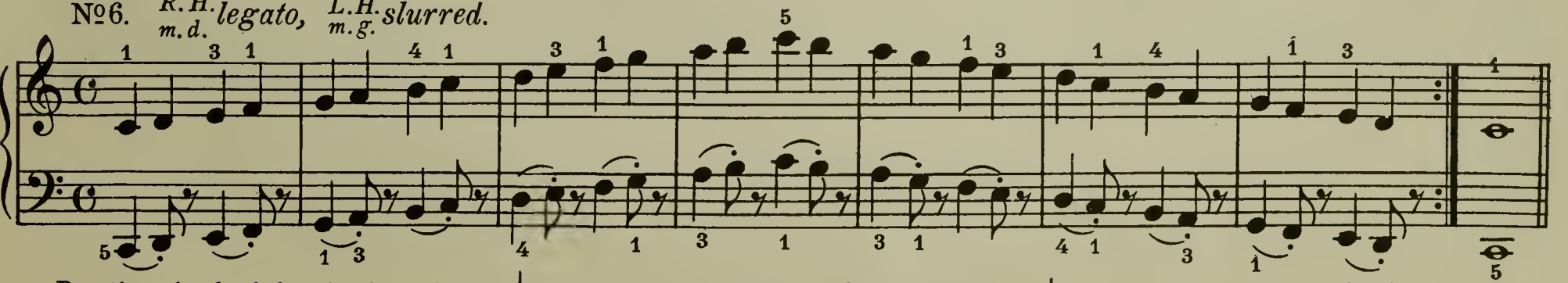
№4. *R.H. legato, L.H. staccato.* (*m.d.* / *m.g.*)



№5. *R.H. slurred, L.H. legato.* (*m.d.* / *m.g.*)



№6. *R.H. legato, L.H. slurred.* (*m.d.* / *m.g.*)



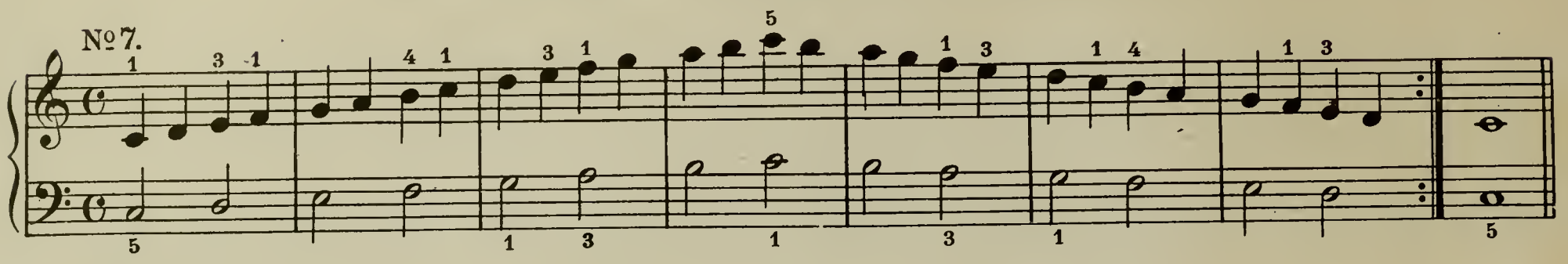
Practice also both hands slurred, and both hands *staccato,* in similar and in contrary motion.

Man übe auch beide Hände gebunden, und beide Hände *staccato,* in Gleichlaufende—und Gegenbewegung.

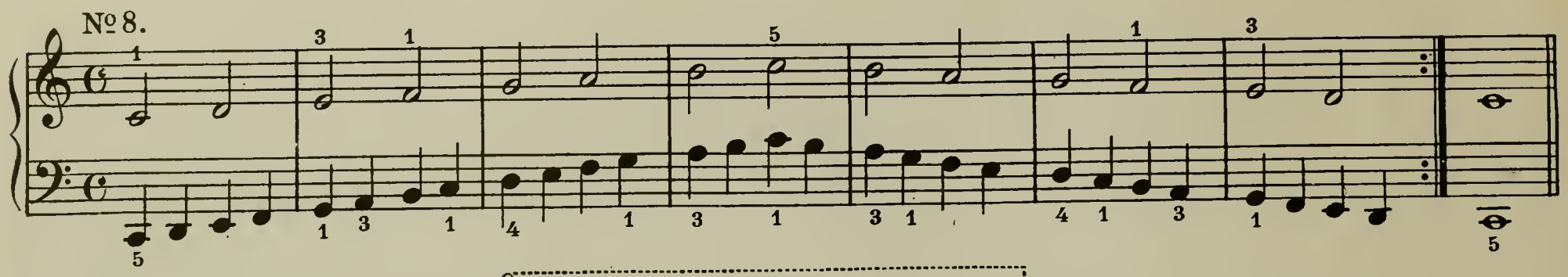
Etudiez aussi avec les deux mains en passages liés et *staccato,* en mouvement direct et contraire.

Formula for Scale Practice. (Continued) | Formeln zur Tonleiterübung. (Fortsetzung)
Formules pour l'Etude des Gammes. (Suite)

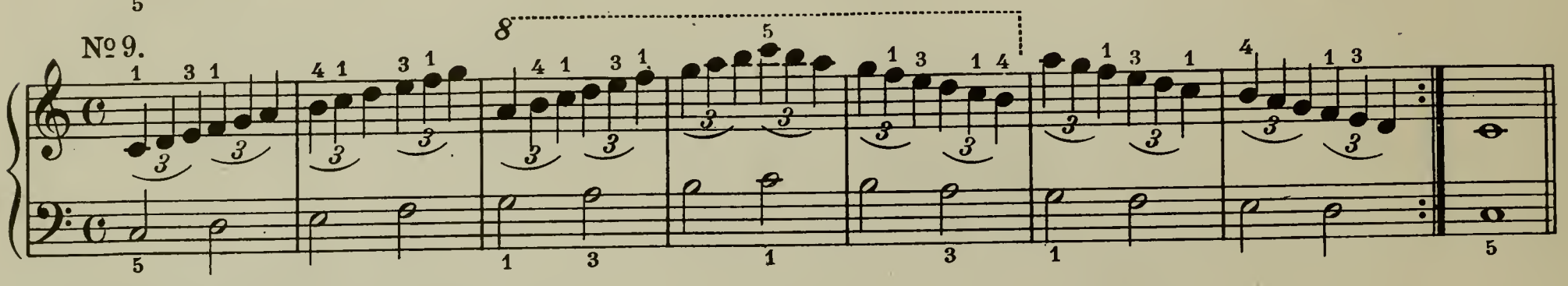
№ 7.



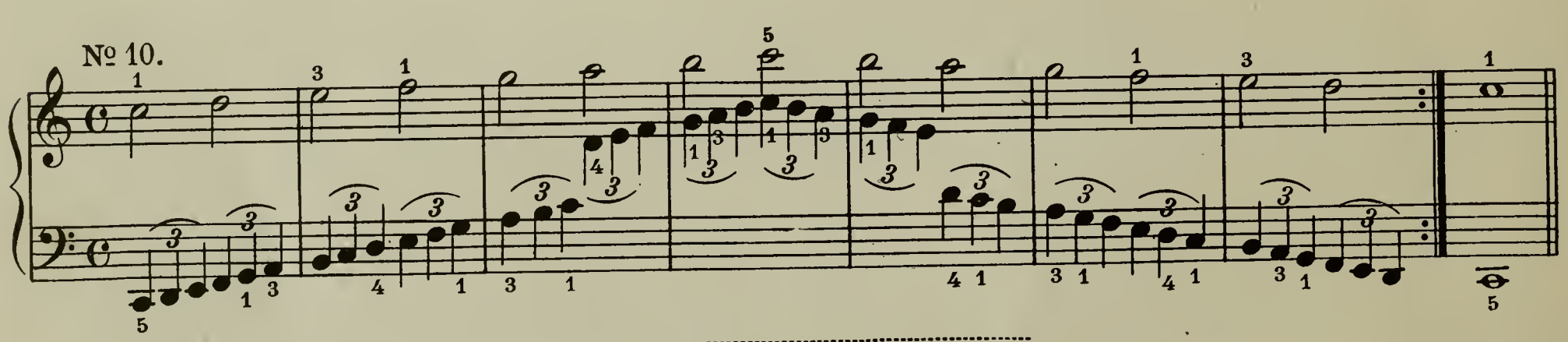
№ 8.



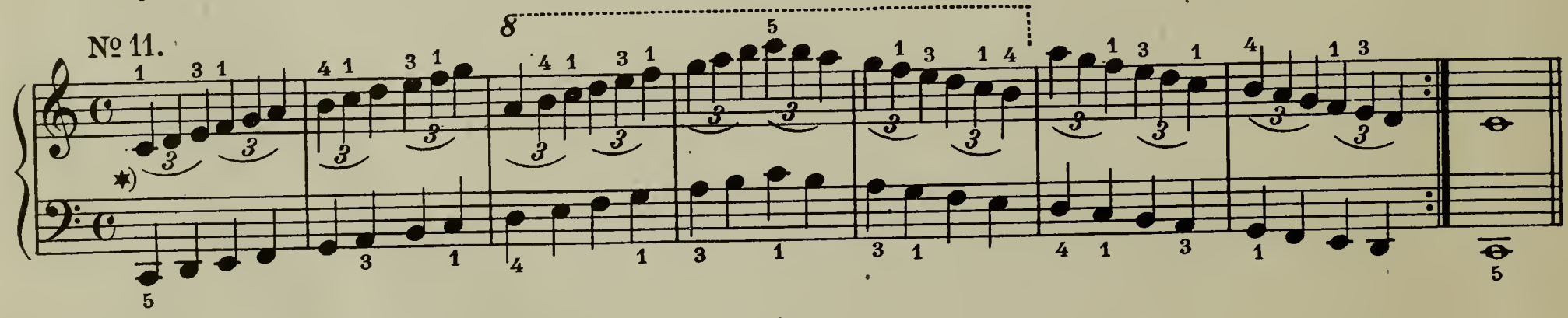
№ 9.



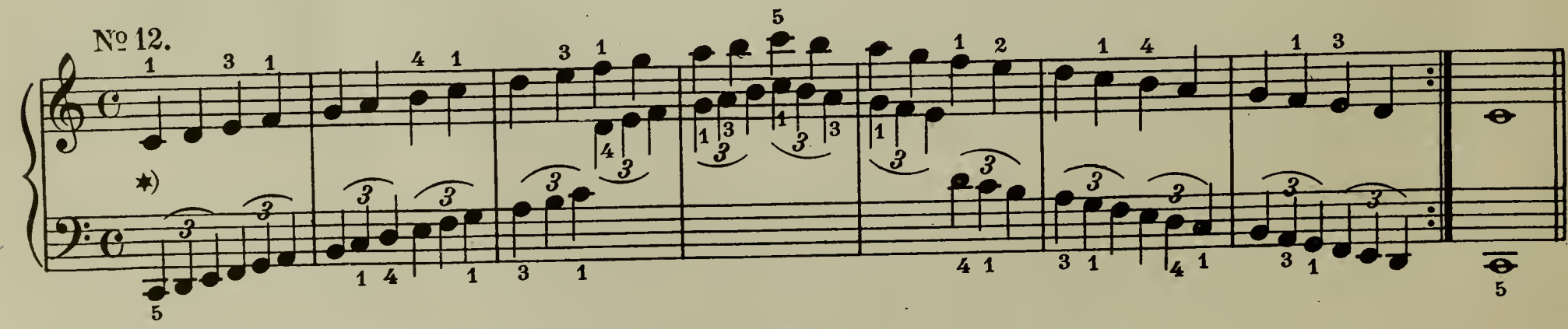
№ 10.



№ 11.



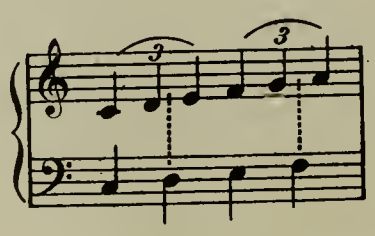
№ 12.



✱) Be absolutely certain that the triplet groups are played exactly even.

✱) *Man achte besonders darauf dass die Triolen genau gleichmässig gespielt werden.*

✱) Soyez absolument sûr que les triolets soient joués exactement en mesure.



B. F. W. 4586-65
W. Z.

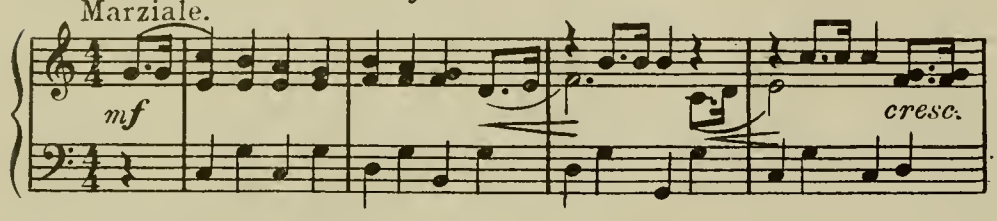
Edition Wood.

At the Circus.

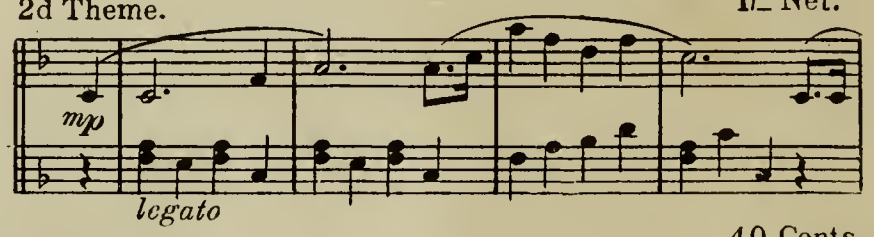
EIGHT SILHOUETTES.

By J. Henry Francis, Op. 27.

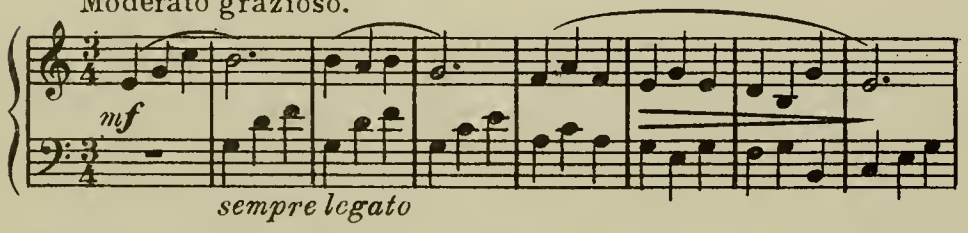
№ 1. The Grand Assembly. March.
Marziale.



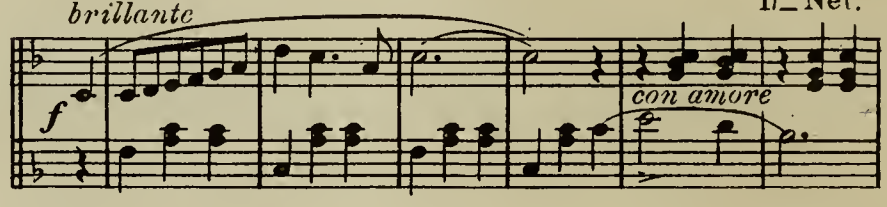
2d Theme. (2B.) Price 40 Cents. 1/_ Net.



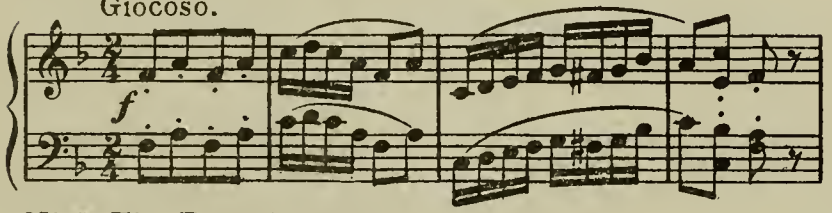
№ 2. The Flying Trapeze.
Moderato grazioso.



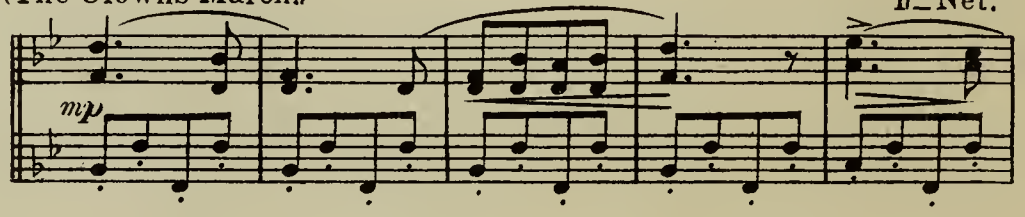
3d Theme. (2A.) Price 40 Cents. 1/_ Net.
brillante



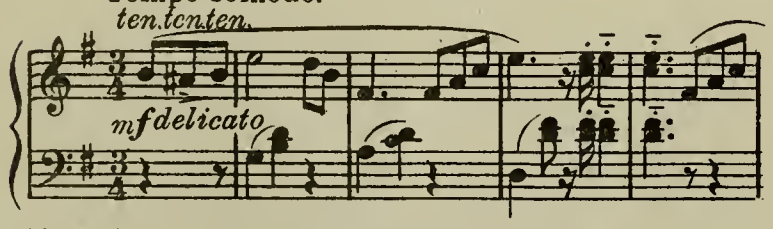
№ 3. The Funny Clowns. Sketch.
Giocoso.



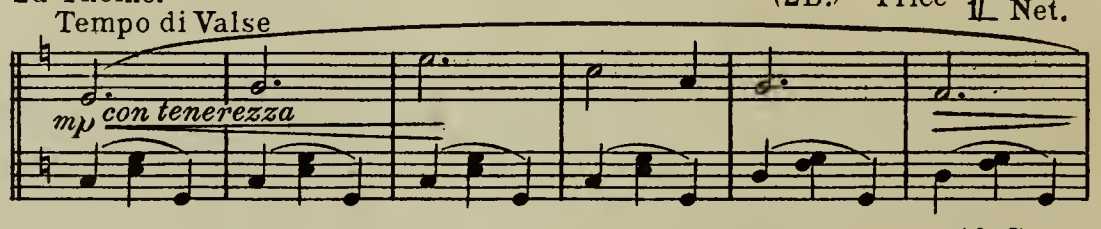
(The Clowns March.) (2B.) Price 40 Cents. 1/_ Net.



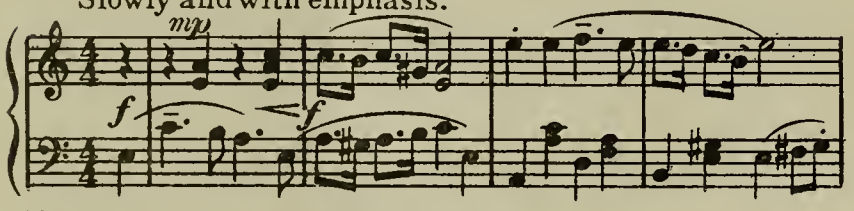
№ 4. The Bounding Wire. Caprice.
Tempo comodo.
ten. ten. ten.



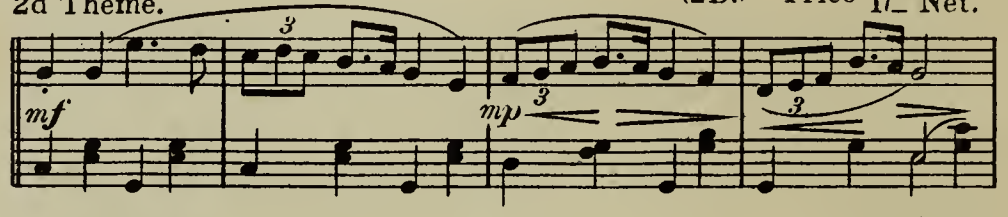
2d Theme. (2B.) Price 40 Cents. 1/_ Net.
Tempo di Valse



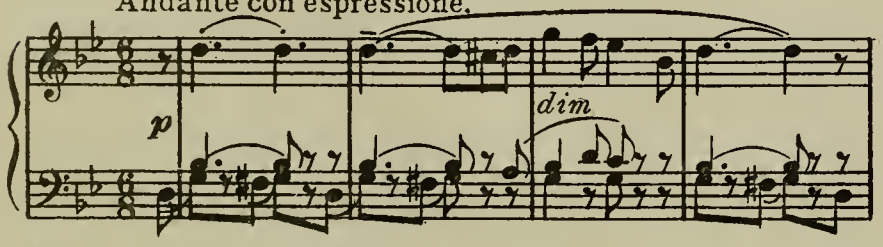
№ 5. The Trained Elephants. Humoresque.
Slowly and with emphasis.



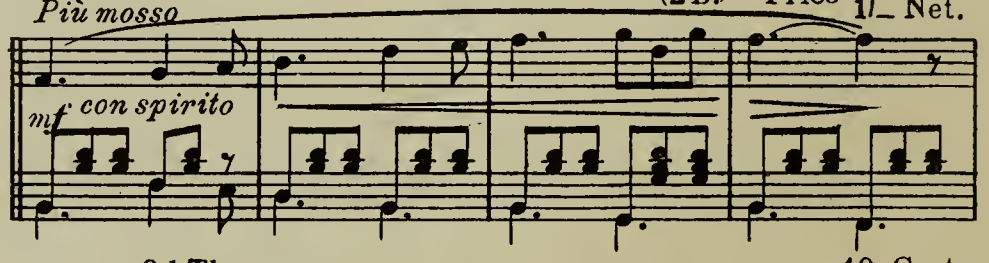
2d Theme. (2B.) Price 40 Cents. 1/_ Net.



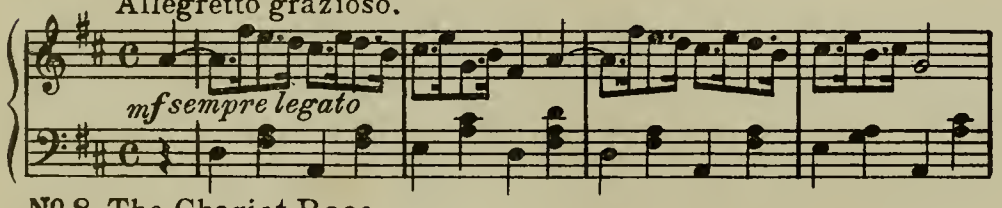
№ 6. The Aerial Swing. Barcarolle.
Andante con espressione.



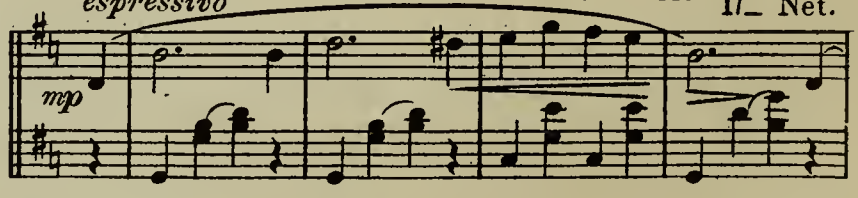
2d Theme. (2B.) Price 40 Cents. 1/_ Net.
Più mosso



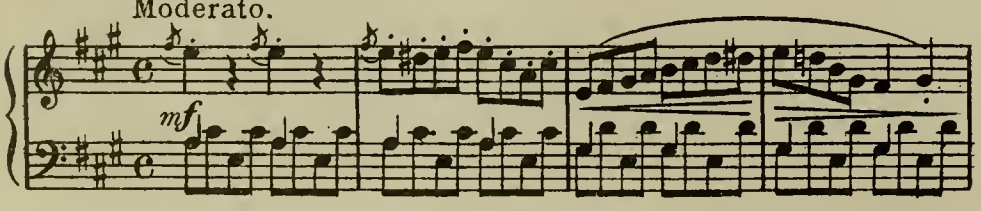
№ 7. The Dancing Horse.
Allegretto grazioso.



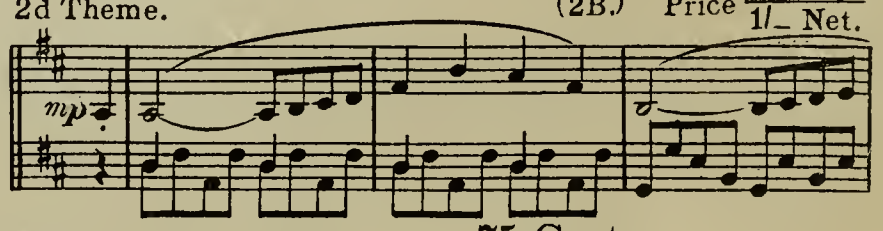
2d Theme. (2B.) Price 40 Cents. 1/_ Net.
espressivo



№ 8. The Chariot Race.
Moderato.



2d Theme. (2B.) Price 40 Cents. 1/_ Net.



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